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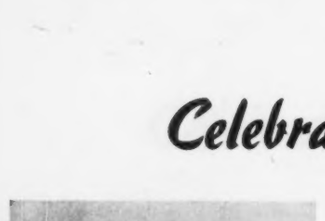

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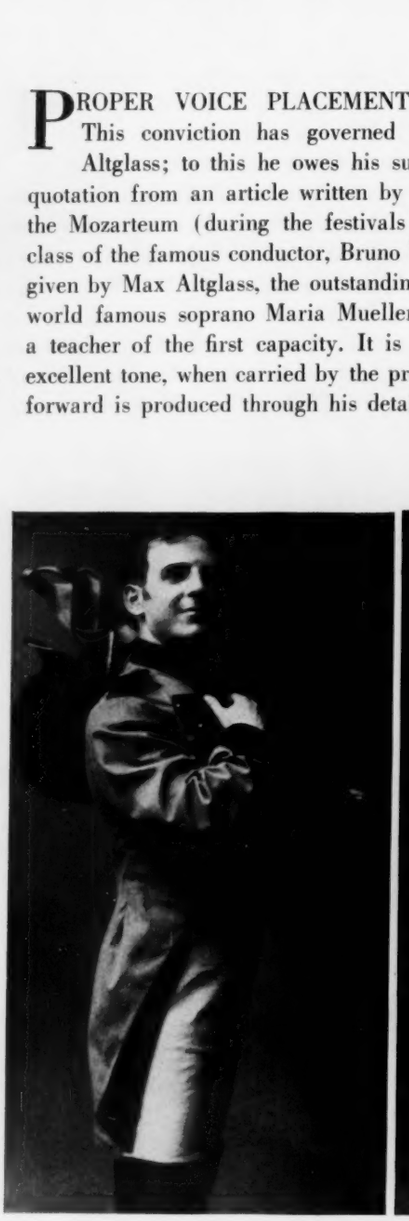
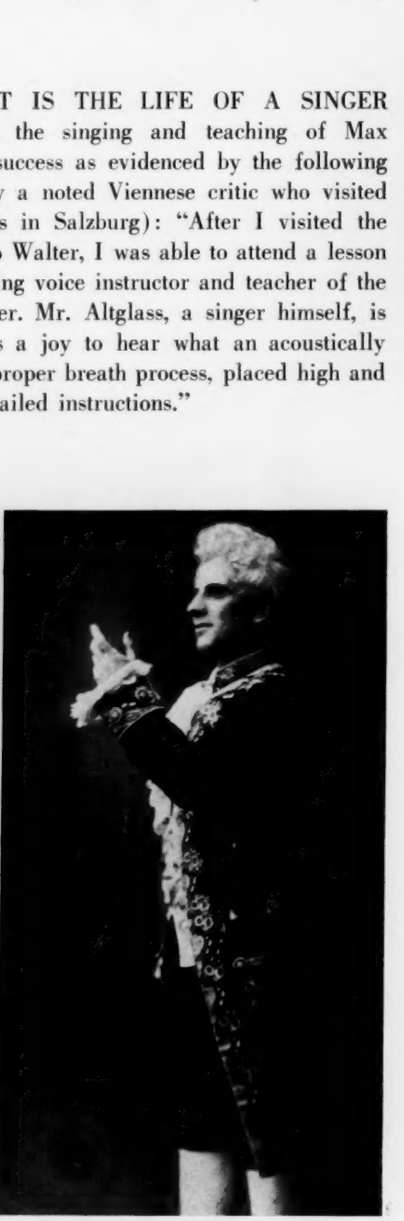


ALTGLASS
as Don Jose in Carmen



ALTGLASS
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MUSICAL JOTTINGS . . .

Most interesting rumor of recent days is that **N. Y. Philharmonic-Symphony** may play at the 1951 Edinburgh Festival, if arrangements can be made. Negotiations for its appearance there this year are said to have fallen through. . . . Meanwhile, it is confirmed that the **Royal Philharmonic Orchestra of London** will make its postponed tour of the U. S. and Canada next fall, under the baton of **Sir Thomas Beecham.** Contract was signed on Oct. 28 by **Andrew Schulhoff,** representative for Sir Thomas (who arrived the preceding day on the Queen Mary) and **Arthur Judson** of Columbia Artists Mgt., which firm will manage the eight weeks' tour. Incidentally, Beecham, during his present conducting visit, will receive an honorary degree from McGill University in Montreal. . . .

Austria is marking the 125th birthday anniversary of **Bruckner** with concerts throughout the season, designed to present his complete works. . . . The **American Guild of Variety Artists** has withdrawn its suit against the **American Federation of Musicians. . . . Gian-Carlo Menotti's** new opera, The Consul, will be produced on Broadway in January, with **Marie Powers** in the leading feminine role, and under the management of **Chandler Cowles** and **Efrem Zimbalist, Jr. . . . Fadiman Associates, Ltd.,** have announced that they are "proceeding to replace the striking musicians of the **First Piano Quartet** with others." . . .

Mary Garden received an honorary Mus. D. from Monmouth College, Monmouth, Ill., Nov. 8, conferred by **Dr. James H. Grier,** president of that school. . . . **Edith Mason,** soprano, formerly of the Chicago and Metropolitan Operas, is giving a course in lyric drama technique at the DePaul University School of Music, Chicago. . . . **Dr. Howard Hanson,** returning from the Paris conference of UNESCO, to which he was an American delegate, said that "the American public seems to be more enthusiastic in its support of music than the French." . . . The Cleveland Orchestra opened its first western tour of the season at the Univ. of Michigan, Nov. 6. . . .

Zinka Milanov, former "Met" soprano, who married **Maj. Gen. Lubomir Ilitch** several years ago and since then has lived in her native Jugoslavia, recently applied for a visa to return to this country. Her manager, **Jack Adams,** scotched a rumor emanating from Moscow that the beauteous singer was a "U. S. spy" and high in the political circles surrounding General Tito as "preposterous"; said she cared only for her music. . . .

Birth of a daughter to **Josephine Antoine,** "Met" soprano, and her husband, **Edward Hinkle,** program director of a radio station, is announced. . . . Honor guest at **Szymon Goldberg's** recent Carnegie Hall concert, when he both played violin concertos and simultaneously acted as conductor of a special ensemble, was a friend of his youth in Poland, **Cantor Frederick Scholsohn,** who helped the young artist get started on his career. . . .

A posthumous Viola Concerto by **Bartok,** completed by **Tibor Serly,** will be premiered on Dec. 2 by **William Primrose** with the Minneapolis Symphony under **Antal Dorati;** Primrose commissioned the late master to write it. . . . Also posthumous was the recent publication in Zurich of a small volume by **Richard Strauss,** called Observations and Memoirs, containing reminiscences of his father and of various musicians. . . .

Benjamin Britten's latest opera is now in gestation; as reported in this publication recently, it is based on Billy Budd, the novel by **Herman Melville,** the libretto written by **E. M. Forster.** . . . Incidentally, Paris is now hearing a drama based on Moby Dick by Melville, adapted for the French stage by **Paul Oettly** and produced by **Jacques Hebertot.** . . . A visitor to the U. S. is **Ginette Martenot,** sister of the inventor of the Ondes Martenot, electronic instrument; she took part in the American premiere of a Concerto by Jolivet with the Boston Symphony on Nov. 4, and is also being heard in **Messiaen's** Three Liturgies of the Divine Presence, by the N. Y. Philharmonic under **Stokowski.** . . . Two U. S. musicians, **Earl Wild,** pianist, and **Chauncey Kelley,** conductor, will premiere **Paul Creston's** Piano Concerto at Lille with the Orchestra of the French Radio there. . . .

The City of Vienna has bestowed honorary citizenship on **Arnold Schoenberg** on his 75th birthday. . . . **Baron Heinrich Puthon,** president, Salzburg Festival, has been elected an honorary member of the National Arts Foundation of the U. S., it was announced by **Carleton Smith,** director of the latter body; he also said it is planning a world-wide **Mozart** celebration in 1951, when pilgrims will be encouraged to visit his birthplace, Salzburg. . . . **Mario Cortez,** who has appeared at the Rome Opera and the Carnegie "Pops," has been appointed conductor of the Queens Symphonic Society, which gives five concerts this season at Forest Hills High School. . . . A costume ball will be held at the Waldorf-Astoria on Dec. 5 to augment the pension fund of the **N. Y. Philharmonic-Symphony.** . . . Recent conference in Geneva, Switzerland, under auspices of the **International Labor Organization,** concerning rights of radio and screen performers to compensation for recorded and broadcast performances, ended on Oct. 29 without agreement between representatives of the artists and employers. . . . A dinner marking the birthday anniversary of **Paderewski** was given by the members of the **Leschetizky Ass'n. of America** on Nov. 5 at the Lotos Club in N. Y., and **Lucille Rothman,** winner of the 1949 prize of that group, was heard on the program. . . .

The **American Foundation for the Blind, Inc.,** of New York, has put into production a Music Writer which enables a sightless composer to set down his own music directly on the score.

The board of trustees of the Boston Symphony recently elected to their membership the **Rev. Theodore P. Harris,** Rector of Trinity Church in the Hub, and **Charles D. Jackson,** vice president of Time, Inc.

Considerable to do over the cancellation of a recital at Carnegie Hall, Nov. 2, by **Yara Bernette,** pianist from South America. She declared that a piano-movers' strike had prevented delivery of the piano on which she had rehearsed at **Steinway's,** and that though there was a spare instrument by this company in the hall, she couldn't "risk her reputation" by using an unfamiliar one. Both the hall and the recital manager are demanding that the artist pay cash guarantee she agreed to. . . .

DUO-PIANISTS AND CONDUCTOR . . . Whittemore and Lowe discuss recent recording of Poulenc's concerto with the conductor, Dimitri Mitropoulos. This year the pianists are introducing Vaughan Williams' Concerto for Two Pianos in Cincinnati with Thor Johnson conducting on Nov. 20 and 21.

ON THE COVER

Alfredo Antonini is as widely known in radio as he is in the concert field. During the past thirteen years he has been musical director and conductor of many of the major radio music programs as well as guest conductor of leading symphony orchestras throughout the country.

Born in Italy, where he was graduated from the Royal Conservatory of Music in Milan, he has been an American citizen for many years. Prior to his coming to the United States, he had an active career in his native country, including a tenure as conductor at La Scala. His recent guest engagements have included the New York Philharmonic-Symphony Orchestra, Lewisohn Stadium, New York; at Grant Park, Chicago; with "Music Under the Stars," Milwaukee, Wis.; and the Toronto Symphony Orchestra, Canada. He will direct the annual subscription concert of the Collegiate Choral at Carnegie Hall, Dec. 27, and has also been invited to direct the Paris Orchestre Colonne in the spring.

Mr. Antonini has just been made Chairman of the Music Department of St. John's University, Brooklyn, N. Y.
(Photo—Voss)

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Seventieth Year
November 15, 1949

FACING THE MUSIC

By Harold C. Schonberg

On the opening day of the Philharmonic - Symphony Painters Club exhibition in the Carnegie Hall Art Gallery, a small catalogue was handed out. Murdock Pemberton wrote the introduction to it, and he rightly went into a little dissertation about the Sunday painter. (Publicity people lost no time transforming this to Monday painter, pointing out that Sunday is work day for the Philharmonic-Symphony boys.) Pemberton went on to say, of these so-called 57th Street Primitives: "Some have painted for years, some are newcomers to the cult. Surely all of them must be weary when the week is done, creating beauty with their hands. Why do they paint? . . . I will leave that to you or the analysts."

Why analysts? The reason is not far to seek. Sublimation, compensation, the need for expression—call it what you will, but there is nothing mysterious about it. Nearly a hundred years ago Browning wrote a poem—*One Word More*—about this very subject. "Rafael made a century of sonnets . . . Dante once prepared to paint an angel . . ."

What of Rafael's sonnets and Dante's picture?
This: no artist lives and loves, that longs not
Once, and only once, and for one only
(Ah! the prize) to find his love a language
Fit and fair and simple and sufficient—
Using nature that's an art to others . . .

Does he paint? he fain would write a poem—
Does he write? he fain would paint a picture . . .

WHAT many people fail to realize is that those who work in the various arts work, in the sweat-bespangled, back-breaking connotations of the verb. Creation does not come easy, nor (in the case of an executive musician) reproduction of what has been created. Intensive work, effort and application are required; and at the end of a full day, the participant feels as though he has single-handed carried a ton of coal from mine to furnace. Small wonder, then, that his particular field becomes temporarily hateful; and, since every man wants to express himself, he turns to a different artistic form.

The thing that struck many of the visitors to the Philharmonic-Symphony Painters Club was the high artistic merit of most of the canvases. Often the drawing was poor, the composition awkward: but in nearly every case there was an emotional sincerity that compensated for all technical defects. Included in the show were the work of three professionals—musician-painters who had formally studied and previously exhibited. Their work was uniformly skillful, uniformly pleasing—and uniformly less exciting than the work of some of the amateurs. The latter went straight to the problem of self-expression. Swish, here's a line; swash, here's a color; swish-swash, here's a painting. And it *was* a painting—crude, untutored, slapdash, but, by God, a painting.

One wondered, walking out of the exhibition, how many similar pursuits the great composers had. We know, for instance, that Mozart loved to dance and to play billiards; few competitors could beat him at the latter. No poet or painter he. But others took refuge in sister arts as an escape from music. Mendelssohn, for instance, liked to sketch. Much has been made of his artistic ability along those lines. In all truth, his work generally was pretty childish, though there was a naive, charming quality about his watercolors and pen-and-inks. Those who are interested can trace quite a parallel between his sketches and his music: both are correct, sometimes quite fanciful, never strong or over-imaginative, and nearly always academic.

Edward MacDowell was quite a good amateur artist. He had a keen eye and fairly uninhibited hand. The story about his mental struggle between music and painting deserves to be retold. In Paris, while studying under Marmontel, he drew a picture of one of his language teachers to while away time while in class. The teacher saw his activity, requisitioned the drawing, and gazed upon a none too flattering caricature. Instead of reprimanding MacDowell, this jewel among teachers saw artistic merit present, and later showed the sketch to an artist friend. The result was an offer, on the artist's part, to give MacDowell free lessons. MacDowell was attracted, and seriously took the matter up with his parents. After deliberation, it was decided that the young man heed Marmontel and continue with music. So he went on to study with Raff, one of the big composers of the day.

Raff introduced MacDowell to Liszt, sending his talented pupil on to Weimar, where the Abbe was holding court. With his usual generosity, Liszt took great interest in the American, helping him to get performances and being instrumental in getting his first works published. While at Weimar, MacDowell sneaked in a little drawing of the great old pianist, which is reproduced below with the note in MacDowell's hand: "It looks like him though not well drawn." True, the draftsmanship in the drawing is not too strong, but it is a sensitive portrait, suggesting much of the sitter's character as we know it.

The earlier composers seem to have devoted themselves exclusively to their trade. If they had any notable spare-time hobbies, we are not aware of them. One exception was François André Danican Philidor (1726-1795), composer of highly successful works for the stage and perhaps the greatest chess player of his day. Indeed, his fame today rests more securely on his genius at chess, for his music is never played but his chess games still are annotated and discussed in those circles where the Ruy Lopez is of any importance.

LISZT, AS DRAWN BY EDWARD MacDOWELL.

With the romantic period we get multi-sided musicians. Many of them were literary men. Berlioz, the best of them all, pretended to hate writing, but surely anybody who could turn as smooth and witty a phrase was only talking through his hat. Liszt also fancied himself as a writer, and turned out some of the worst trash of the period, though two of his little feminine playmates probably were responsible for a large part of it. Schumann's writing, though, has lived; and, in a later day, Debussy's Monsieur Croche had pertinent things to say about music.

STRAVINSKY has sketched a bit, and not badly. Arnold Schoenberg is another who has had training in art. He studied intensively for a few years, and in 1910 he held a one-man show at the bookstore and art gallery of Hugo Heller, in Berlin. Those were the early days of expressionism, which greatly influenced Schoenberg, both in music and color. He was friendly with Kandinsky, Kokoschka, Marc, Klee and other figures of the school that called itself the *Blaue Reiter*. They were equally interested in his theories and what he was trying to do in music. There is an interrelation between the 1910 expressionist painter Schoenberg and the 1915 atonalist musician Schoenberg. One art acted upon the other: the expressionist theories of the painters with whom Schoenberg was associated reflected upon his music. Both painter and musician were concerned about the Ego, about the need for self-expression that did not have to have a basis in nature or depend upon academic realism. Hence the canvases of Kandinsky and the *Five Orchestral Pieces* of Schoenberg. But that is for another article.

One of the cleverest artists among the composers was Erik Satie, whose caricatures and ultra-smart drawings of friends and fellow-musicians had (like his music) wit, skill and penetration. A man of marvellously refined tastes in everything, Satie drew a firm hand, a slightly malevolent eye and an exquisite feeling for line. His drawings would command a high price in today's commercial market. There was Gershwin, too, who took up art as a hobby, got interested in it, and had a one-man-show before his death.

Richard Strauss released his energies in a more bourgeois way. Skat, a middle-European card game, was his passion: he would play it day in and out if given the chance.

But Rossini expressed himself still differently. He was the greatest gourmet of them all. Many composers have been wonderful trenchermen, and one of the most appealing pictures of Brahms is the image of him tucking his beard under a napkin the size of a tablecloth, taking a healthy swallow of *schnapps*, and settling down to his favorite smoked ham and dumplings, with maybe a bushel or so of *kartoffelbrei*, followed by gallons of coffee. Rossini, however, carried his gastronomy to an art. Toye, in his biography, strongly points out that Rossini was not a glutton. Rossini, he says, was essentially a fastidious eater, a connoisseur of wines, "and nothing gave him greater pleasure than the various cheeses, sausages and hams that friends sent to him in Paris from time to time. He valued these more highly, he wrote to one of them, than all the decorations, orders and crosses in the world. He took considerable interest in recipes, and his weakness for *pâté de fois gras* is enshrined in the still famous *tournedos Rossini*." Which in themselves are immortal creations, and it would have pleased the composer of *Il Barbiere* that his name has been enshrined in the name of an extracurricular artistic endeavor that he loved and mastered so well.

Worcester's 90th Festival Given Under New Director

By JULES WOLFFERS

Worcester, Mass.

FOR a number of years the opening program of the Worcester Music Festival has been given over to a Pops-like affair known as the Concert of Familiar Music, which introduces the subscription concerts proper. This year, starting the 90th season of this ancient and honorable series, the evening listed works familiar enough—Smetana's Bartered Bride; Tchaikovsky's Capriccio Italien; three Negro spirituals; Liszt's Concerto in E flat, with Joseph Battista the soloist; Leroy Andersen's Fiddle Faddle; the Strauss Emperor Waltzes; and another item we'll come to in a moment.

This program went off splendidly. Alexander Hilsberg conducted the Philadelphia Orchestra to good effect in the orchestral works. Boris Goldovsky made an auspicious bow in his first appearance as Festival Chorus director. His assistant, Sarah Caldwell, made Festival history by being the first woman ever to conduct the Chorus in public. And Mr. Battista turned in a sparkling and deft performance in the Liszt.

Coming now to the omitted item, it is singled out for special mention because all Worcester Music Festivals since the building of that acoustically cursed structure, the Worcester Memorial Auditorium could very well be dedicated to it. The logical-illogic and nonsensical sense of Alice in Wonderland provided the words to which Irving Fine has supplied some entertaining music, three excerpts here being given first performance with orchestral accompaniment. The words are familiar enough for a concert of familiar music even if the music is new, but those who planned the program unwittingly served up a commentary on the whole Worcester Festival as currently being held—a marvel of illogicality, a sum-total of negation.

Energetic Preparations

Let me explain. The Worcester Music Festival is one of the oldest continuing events in the country. It has written glorious pages in the musical annals of America. While the Festival takes place in one week, the whole year is devoted to its preparation. A distinguished group of Worcester County music-lovers serve on the Festival Committee, spending much time and considerable sums of money. The business staff is efficient, the publicity office works months in advance, many advertisements are solicited and sold for the elaborate program-book. The newspapers grant unlimited space, the radio gives much free time, a crew of canvassers dispose of tickets. The inevitable deficit is met in advance by contributions and even a few bequests. As far as an outsider can determine, every detail is thought out, everything that should be taken care of is done.

On the musical side, several hundred men and women spend several months in rehearsal. Boris Goldovsky and/or Sarah Caldwell come down from Boston to audition, to train, to teach, to rehearse. One of the world's great orchestras, the Philadelphia, under its gifted leader Eugene Ormandy, is engaged. No expense is spared for soloists. As time for the Festival comes near there is a crescendo of activity. Mr. Goldovsky flies down to Philadelphia for some extra orchestral rehearsal. The orchestra gears up. Mr. Ormandy goes into action, Mr. Hilsberg is right behind him. Extra chorus rehearsals are held, everything and everybody is tuned up, ready and waiting. All these forces, all this energy, all this effort, all this planning is now ready to crystallize, and what results? A ghastly parody of sound that brings all to nullity, which makes all a nightmare of vexation and frustration.

This is the Alice in Wonderland aspect of the Festival—the pointlessness of the whole business. To what avail this stupendous outpouring of human energy if the final result cannot but result in failure? Surely one will agree that music is supposed to be heard, and just as surely any sensible person will agree that to present music which is bound to turn out a parody is scarcely a rewarding experience. Yet there it is. That is exactly what takes place at the Worcester Music Festival. The acoustics are unbelievably bad. The sound, as it reaches the audience is horribly veiled and distorted. A whole battery of mechanical equipment is in use at all times. What is the sense of all this?

An Acoustical Quandary

We can sympathize with the Worcester Festival people in their quandary. There is no other suitable auditorium in Worcester. They have attempted to improve the tone-quality by shutting off the rear of the stage with a makeshift sort of enclosure mistakenly called an acoustical shell. Its effect is but slight.

There may be a solution by constructing a temporary platform deep in the hall off the stage and thus bringing the orchestra and chorus well into the auditorium. This, of course, is far from an ideal solution. Hundreds of seats would have to be sacrificed but perhaps no shell would be required if this were done, and patrons could be seated on what is now the stage. Failing this, there is only one solution—that the so-called Auditorium be abandoned and that until the day that a suitable hall is available, the Festival be presented on a more modest scale.

NEW MUSICAL DIRECTOR of Worcester's Festival—Boris Goldovsky, with his wife, Margaret Codd Goldovsky, soprano. *(Photo—Ralph Norman)*

This is not a pleasant prospect, but the situation demands that the situation be regarded with at least a minimum of logic. There is no musical point to the Worcester Music Festival in its present home. The solution rests with its directors (although the writer has one that seems reasonable which may be had upon request), and it requires courage, but then the correct course so often does.

Goldovsky in Command

As far as the music and its presentation are concerned, the results in any other hall would have been excellent. Translating what we heard to normal sound, it can be said that Mr. Goldovsky's first year with the Chorus has had its effect. He has tried to produce better timbre by seating the singers at random rather than in groups of sopranos, altos, tenor and bass. Considering that this is his first year, and that considerable reshuffling took place in the ranks, the over-all effect was decidedly creditable.

As for the Philadelphians, their playing was inspired. We remember a few seasons back when the players took this provincial job pretty much for granted and fooled around a lot on the platform. Happily things are different now. The men (and women too) really give it all they have; and when the Philadelphians under Ormandy get started, you've something pretty worthwhile!

The lists were interesting and well-balanced with, it seems to me, but one unfortunate omission. An American Festival of ninety years standing ought to program at least one considerable American choral work each year. Perhaps more writing in this form by American composers could be encouraged by a Worcester Festival annual contest, the prize being a performance and at least enough cash to pay for copying of parts and score.

Opening night was Oct. 24. The following evening brought James Melton in two groups which won an enthusiastic audience reaction. Orchestral works were Weber's Euryanthe Overture; Creston's Symphony No. 2 (about as "modern" a work as Worcester audiences will stand) and Enesco's Rumanian Rhapsody No. 1. Brahms Nänie was the choral offering.

Verdi Requiem Sung

After the customary Wednesday intermission came Verdi's Manzoni Requiem, given in memory of the later Walter Howe, who was Music Director of the Festival for several years through last season. I was unable to be present for this occasion and so am unable to verify the judgment of two informants that the results were in some details disappointing. The capable soloists were Frances Yeend, soprano, Anna Kaskas, contralto, David Lloyd, tenor, and James Pease, bass.

For what is known as "Artist's Night," Bidu Sayao scored with the audience. The noted singer made a fetching picture on the stage and what vocal blemishes were noted in her delivery may very well have been a peculiarity of the acoustics. Mozart's Invocation to the Sun, from King Thamos, was the Goldovsky contribution. Ormandy provided some splendid Beethoven with the Egmont Overture and Seventh Symphony, but his reading of Ravel's apotheosis of the dance, La Valse, took the honors for the evening. His interpretation was at once sinuous, evocative, supple and refined. The orchestra played magnificently.

EUGENE ORMANDY REHEARSES the Philadelphia Orchestra. *(CBS Photo)*

Vaughan Williams Novelty

In many respects, closing night brought out the Festival's best work. The chorus responded very well to Mr. Goldovsky's clean-cut interpretation of Vaughan Williams' charming cantata, In Windsor Forest. William Kapell showed decided artistic progress in his playing of the Khatchaturian Piano Concerto over previous performances hereabouts. Perhaps, though, this particular piece can stand a little more of Mr. Kapell's previous manner with the work. Too much artistry, in a sense, robs the Khatchaturian of some vitality and "go."

The closing work was the Brahms Second, done poetically and beautifully. The playing seemed to gain momentum as it went on. Each movement was better than the one before so that at the end we heard the Philadelphians under Ormandy as we had never heard them before. A remarkable performance.

It remains only to add mention of the delightful childrens' concert given Saturday morning with a varied and interesting program. Tom Glazer and his guitar were both present for some Americana.

My own understanding of the meaning and significance of the Worcester Festival was greatly heightened by having read Raymond Morin's invaluable History of the Worcester Festival. This book, an excellent reference source for 88 years of New England music, is a "must" for all libraries on Musical Americana.

Boston's Season Gains Momentum

By JULES WOLFFERS

BOSTON.—Having gone through the initial feeling-out period at the first concert, in which there was so much happening that one almost lost track of the music, the Boston Symphony Orchestra and its new conductor quickly came to grips to produce some remarkable results for the second program of the Friday-Saturday series.

One fact emerges from this concert—Charles Munch is a masterly interpreter of Richard Strauss. In memory of the composer Mr. Munch played the Domestic Symphony to such good effect that the memorial was all that could have been desired. The orchestral colors were glowing, and (if one left out the absurd program to concentrate on the music as such) each part of the work, complete in itself, formed part of a logical whole.

The conductor also showed that he likes and understands contemporary American music by his deft handling of the Boston premiere of Walter Piston's Second Suite for Orchestra. After a somewhat ragged start (it was program-opener) the orchestra settled down to give a clear exposition of the old forms into which Mr. Piston has poured his newer idiom. One finds this composer more and more congenial as the years pass. Is it the progress in the music or one's own increasing perception? In any case it is difficult to understand comments about "acrid harmonies" and "lack of emotional content" in music which the ear now accepts as calmly as Brahms and which seems filled with emotional fervor, controlled, doubtless, but fervor none the less.

Soloist for the afternoon was Byron Janis, who gained a full measure of audience approval for his work in the Rachmaninoff Second Piano Concerto in spite of the fact that not every hearer is altogether convinced of the complete merit of this particular opus. If it is true, as has been rumored, that young Mr. Janis was suffering from a severe throat ailment while fulfilling this engagement, he deserves the more credit.

(Continued on page 13)

Love for Three Oranges Delights at City Center

By DR. HENRY W. LEVINGER

OPERA, so often produced as a museum piece, can be very much alive—as was shown on Nov. 1 in the first performance by the New York City Opera Company of Prokofieff's Love for the Three Oranges. Laszlo Halasz, the imaginative general manager of this youthful, progressive and imaginative company, who conducted the work, deserves the appreciation and gratitude of every opera-lover.

Let it be said at once that Prokofieff's score is the work of an outstanding master, not only in its wealth of musical ideas, but also in the craftsmanship with which it is designed, the multitude of musical shades and the variety of ideas.

It was first produced (in French) in 1921 by the Chicago Opera Company, both in Chicago and New York. It employs a device, also prominent in Richard Strauss's Ariadne, of mixing cleverly stylistic elements of great diversity. But whereas in the latter work two elements of the action—the *opera tragica* and the *opera buffa*—are used to achieve a multicolored effect, in Prokofieff's work there are spectators on the stage, representing a cross-section of theatregoers, who intervene in an action which freely employs *clichés* and devices of the traditional opera.

The score of The Love for Three Oranges is to some degree a parody on opera. We find a duet of Tristan-like yearning, an aria of Verdian concept combined with elements of the *opera buffa* of the period—somewhat as the same composer reflects the 18th Century orchestral idiom in his popular Classical Symphony.

Gay Satire Based on Gozzi Tale

The libretto, based on a fable by Carlo Gozzi, and written by the composer, is performed by the present forces in English translation by Rosa Newmarch and is throughout witty and lively in the satiric vein. The stage remains in full view of the audience, though a subsidiary curtain at times conceals the inner stage on which the opera is being performed. On each side of the proscenium are boxes containing various contrasted types of opera-lovers. As the action begins, they are discussing the kind of work they want to attend. There are serious admirers of comic as well as of romantic opera, and "empty-heads" who want only farce.

After they are silenced by Heralds announcing the raising of the curtain and the Prologue (well projected by John Primm), the tale proper starts. It is about a hypochondriacal Prince for whom the only cure is that he be made to laugh, and of his father, the aging King, who orders his ministers to achieve this remedy. But dark powers are at work. Princess Clarissa, herself an aspirant to the throne, and her henchmen conspire with the evil witch Fata Morgana to prevent this. They advise against a festival arranged to amuse the ailing prince. Though the festivity takes place, and the Prince's faithful servant, Truffaldino, tries his utmost to amuse him, only the appearance of Fata Morgana involuntarily causes the hilarious laughter of the melancholy young man. The court rejoices, but the angry witch puts a curse upon the Prince. He is to fall in love with three oranges, which are three thousand miles away. Before he can find peace he must have his love returned.

Against the violent objections of the King, the Prince accompanied by Truffaldino, departs on his long journey. But when they approach the desert place where the oranges are to be found, a competitor-magician, Celio, confides that the oranges are in the kitchen of the vicious Cook. The latter is placated by a magic ribbon which Celio has given Truffaldino for this purpose.

In the three oranges are three Princesses, but two of them die of thirst in the desert; the third, Ninetta, is revived by being given water in a bucket which a member of the sympathetic audience places on the stage! She consents to be the Prince's bride, but while she is waiting for him to return with regal robes for her introduction to the court, Smeraldina, Fata Morgana's servant, stabs her with a poisoned hairpin and transforms her into a pigeon, takes her place, and pretends to be the Princess. The Prince on his return refuses to marry the imposter, who claims to be his fiancée, but the King insists that he keep his word.

At the palace, Truffaldino, who now is the court cook, has burned the roast for the nuptial dinner after falling asleep. Suddenly a pigeon flies into the room. Celio transforms her again into the Princess Ninetta. The Prince marries her, and all's well that ends well.

Performance Is Striking

As already indicated, this story provides the background for a master score of greatest variety. All the elements of opera, including ballet, are drawn into it. The dance of that enormous Cook with the ribbon is one of the most humorous moments.

Robert Rounseville as the Prince sang and acted with enchanting lightness and superb vocal mastery of the difficult part. Gean Greenwell as the King; Carlton Gauld as the sinister conspirator Leandro; Ellen Faull as Fata Morgana; Margery Mayer as Princess Clarissa, completing the conspiratorial trio; Lawrence Winters as Celio, her magic counterpart; Luigi Vellucci as Truffaldino; John Tyers as Pantalone; Frances Lager and Dorothy Shawn as the two parched and dying princesses; Virginia Haskins as Princess Ninetta; Rosalind Nadell as Smeraldina; Richard Wentworth as the Cook who is the oranges' warden, excelled in their parts.

No word of praise is too much for the staging of Vladimir Rosing, based on the production devised by Theodore Komisarjewsky. The settings of Matislav Dobujinsky were delightful, as was the choreography of Charles Weidman. The masks worn by most of the singers as part of the *commedia dell' arte* were designed by the excellent Yugi Ito. But the guiding spirit was Laszlo Halasz, who not only molded an opera ensemble of high standing but made his orchestra sound superbly.

PROKOFIEFF OPERA AT CITY CENTER . . . In the penultimate scene from The Love for the Three Oranges, the King indignantly orders his son, the Prince, to carry out his promise to wed the Princess, but he refuses, as he knows the lady at center is really Smeraldina disguised as his fiancée. L. to r., Pantalon (John Tyers); the Prince (Robert Rounseville); the King (Gean Greenwell); Smeraldina (Rosalind Nadell); Leandro (Carton Gauld) and Clarissa (Margery Mayer). *(Photo—Constance Bannister.)*

Joan Hammond Scores as Tosca

Joan Hammond's Tosca on Oct. 28 constituted a triumph of mind over matter. Her voice, basically a fine lyric soprano very well suited to roles such as the Countess in Figaro and the like, was not for a moment forced when she had to sing this dramatic part. Her excellent command of vocal means allowed her to give the role the dramatic power needed for its successful interpretation, and needless to say, her intelligence made her acting most impressive. Vissi d'arte stopped the show. Miss Hammond had excellent assistance from Eugene Conley as Cavaradossi and Walter Cassel as Scarpia, both being impressive vocally and histrionically. There was also a dramatically and vocally most effective Angelotti in George Jongenyans. Under the musical direction of Jean Morel, the performance had a pronounced success with the capacity audience. H. W. L.

Carmen with Conchita Gaston

The Carmen production of Oct. 23 brought a new and personable singer in the title role—Conchita Gaston making her debut with this company. Other principals were Mario Berini as Don Jose; James Pease, as Escamillo; and Ann Ayars, as Micaela. The cast was completed by George Jongenyans, Dorothy MacNeil, Frances Bible, Nathaniel Sprinzena, Edwin Dunning, Frank Gamboni. Jean Morel conducted.

Miss Gaston presented the character with grace and spirit, and sang with the same qualities. Her voice is a pleasing and skillfully handled instrument, produced with apparent ease and unmarred by forcing. The Carmen music is perhaps not her most effective medium; it would be interesting to hear her in a part where her youthful charm would not be subordinated to the heavier aspects of drama. The other singers contributed to a well coordinated but not too vivid performance. M. L. S.

Opera Triple Bill Sung at Juilliard

Members of the Kathryn Turney Long Trust Opera Courses presented three one-act buffa operas, La Cambiale di Matrimonio, by Rossini; Monsieur Choufleur by Offenbach, and The Shah Has His Photograph Taken (American premiere) by Kurt Weill, at the Juilliard School on Oct. 27. Max Rudolf was the director.

Singing and acting by the casts were generally of a high order, excelling in the adaptation of the humorous Offenbach opera (sung in French with English dialogue), featuring Denis Harbour, Choufleur; Lois Hunt, Ernestine; Paul Franke, Chrysodule Babylos; Lawrence Davidson, Petermann; Evelyn Sachs, Mme. Balandard; Norman Scott, Balandard; Laurel Hurley, Mme. Tilleul; Martin Drake, Tilleul; Edith Evans, Paula Lenchner, Samuel Gallu, Guests; Lawrence Weber, Stuart Offenbach. Tibor Kozma conducted.

The early Rossini score (sung in Italian with English dialogue), difficult in its many demands, was commendably handled from the standpoint of the stage, with frequent occasions of fine vocalism. Ernesto Barbini conducted. The audience responded with much enjoyment to the characters portrayed by Lawrence Davidson, as Tobias Mill; Paula Lenchner, Fanny; Thomas Hayward, Edward Milford; Norman Scott, Slook; Denis Harbour, Norton; and Edith Evans, as Clarina.

Kurt Weill's The Shah Has His Photograph Taken, in the modern idiom and with English translation, revealed a plot centering around attempted murder by camera. It was accompanied by a modernistic orchestral score that was consistently loud and ruthlessly dramatic. When heard over the ensemble, the singing was sometimes impressive. Kurt Adler conducted. The cast included Frank Guarrera, The Shah; Lois Hunt, Angele; Martin Drake, Assistant; Edith Evans, Boy; Inge Manski, The False Angele; Thomas Hayward, The False Assistant; Laurel Hurley, The False Boy; Paul Franke, The Leader; Denis Harbour, Chamberlain; Norman Scott, First Detective; Lawrence Davidson, Second Detective; and Samuel Gallu, Announcer. Conceived in original modern manner the stage sets were ingeniously designed by Robin Lacy. Staging was by Dino Yannopoulos. John Mundy was the orchestra manager. L. C.

"Met" Names Four Assistant Conductors and Ballet Master

Four new assistant conductors have been added to the Metropolitan Opera musical staff, and a new ballet master has been engaged for the forthcoming season, Edward Johnson, General Manager of the Association, announced on Nov. 5.

Of the assistant conductors, Julius Burger and Walter Taussig are well known in this country. Pasquale De Angelis and Andrea Vivante have previously pursued their careers in Italy and South America, respectively. Alexander Gavrilov is the new ballet master.

Mr. Burger's first engagement at the Metropolitan in 1924 was followed by opera and radio posts abroad through 1933. He remained in London as orchestrator and arranger at BBC until 1939, when he returned to the United States. He conducted Song of Norway in 1944-45.

Mr. Taussig is a graduate of the Austrian Academy of Music in Vienna, and acted as accompanist and conductor throughout Europe. In America, he has been associated with the New Opera Company, the Chicago and San Francisco Operas, and with the Philadelphia Academy of Vocal Arts. In New York, he conducted a number of performances of Britten's Rape of Lucretia.

Mr. De Angelis is a native of Naples, where he had his musical training. Engaged at the Teatro San Carlo, he worked with many prominent conductors there and in other leading Italian opera houses.

Mr. Vivante is a Venetian by birth, and a graduate of the Bologna Conservatory. After study in Paris, he appeared in Italy as a concert pianist, and became associated with the Teatro La Fenice in Venice, before being engaged for the musical staffs of the Municipal theatres of Rio de Janeiro and Sao Paulo, where he has been for a number of years.

Mr. Gavrilov is a graduate of the Russian Imperial Theatrical School in St. Petersburg, and toured the world with the Diaghileff Russian Ballet. He was engaged by Sir Thomas Beecham as ballet master at Covent Garden, and held similar posts with opera companies in this country and South America. In 1940, he was regisseur for the newly-formed Ballet Theatre in its first New York season.

Lost in the Stars, Musical of South Africa, Has Score by Weill

OPENING a New York run, which promises to be long, at the Music Box Theatre on Oct. 30, the new musical play, Lost in the Stars, with score by Kurt Weill and book by Maxwell Anderson, proved a stirring novelty.

Lost in the Stars leaves the reviewer lost in amazement at the magnificence and authenticity of a production based on the simplest of all stories, a father's search for his prodigal son. Alan Paton's novel, Cry the Beloved Country, dealing with racial and economic problems of grave issue in that most beautiful of lands, South Africa, has unconsciously utilized elements of many of the Biblical tales. This sympathy for people's needs and human relations, unchanged during thousands of years of human existence, perhaps supplies one of the reasons for the over-night best-seller fame of the book. The author's excellent writing and poignant delineation of the central figure, the Zulu "predicant," or preacher, add to the appeal of the work.

Quality of Book Seen

In fact, part of the surprise in its successful transformation into a musical hit of the current Broadway season lies in the quiet, controlled quality of the book itself, which would not appear suitable for theatrical setting. The story, as many know, is the tragedy of a black father, the "Preacher," who discovers that his son has killed a white man who has been a great benefactor to all, and particularly his own race. However, as great operas have been composed on historic events, so the figures of this modern epic have been handled with superb skill in Maxwell Anderson's adaptation; the music of Kurt Weill, rich in tonal texture, is dynamic, melodious and touching, if essentially of the Broadway stage. The direction of Rouben Mamoulian keeps the steadily paced action moving towards the terrific crescendo of inescapable tragedy. The atmospheric sets are the work of George Jenkins. Maurice Levine is the skilled musical director.

Among the stirring moments in the music are the singing of the choir in such numbers as Fear; Cry the Beloved Country; and Train to Johannesburg. There is a touching ditty by Inez Mathews as the common-law wife of the preacher's doomed son, called Stay Well. The Mole is sung by the child performer, Herbert Coleman, with great effectiveness.

Todd Duncan Featured

In this production, Todd Duncan reaches the heights of his career as a singer-actor. The great Negro baritone, who scored so indelibly in public favor as the Porgy in Gershwin's folk-opera, has surpassed his previous record. He sings gorgeously, such songs as Thousands of Miles, The Little Grey House and the theme song, Lost in the Stars; but it is in his histrionic portrayal of Stephen Kumalo that he speaks for his race with heartrending effect.

The whole cast has been carefully chosen and each member from principals to the children appears to be almost religiously imbued with the spirit of the drama, as well as singing the symphonic-choral work and sporadic solo numbers with fervor and thrilling tonal quality. Frank Roane and Joseph James, both excellent vocalists, lead the chorus. As previously reported, Inez Mathews plays the wife of the son, Absalom, enacted by Julian Mayfield, Leslie Banks lends his consummate talent to the role of James Jarvis, father of the slain benefactor. Others who rate better than a mere listing are Elayne Richards, as Nita; Gertrude Jeanette as Grace Kumalo; Lavern French; Mabel Hart; Judson Rees and John Morley as Edward and Arthur Jarvis; Warren Coleman, as John Kumalo; Charles McRae; Roy Allen; William C. Smith; Herbert Coleman, who deserves special notice for The Mole number; Jerome Shaw, Georgette Harvey; William Marshall; Charles Grunwell; Sheila Guyse, as an unrepentant Magdalen; Van Prince; William Greaves; Gloria Smith; Robert Bry; Biruta Ramoska; Mark Kramer; Jerome Shaw; John W. Stanley; Guy Spaull; and Robert McFerrin. M. C.

20th Century Concerts Plans Series

Twentieth Century Concerts, Inc., under the management of J. F. Ullsperger, has announced an inaugural series of three subscription concerts, titled "Chamber Music of Our Time," to be given at Times Hall on Friday evenings, Jan. 13, Feb. 3 and 24. The initial series will be devoted to works of Bartok, Martinu, John Verrall and Ben Weber. At least one score by all these composers will be heard on each program.

The artists to be heard include William Masselos, Dorothy Parrish and Beveridge Webster, pianists; Herbert Sorkin, violinist; Rolf Persinger, cellist; the Sagul Trio, the New Music String Quartet, and the Five-Wind Ensemble.

SCENE FROM LOST IN THE STARS . . . Todd Duncan as the noble-hearted South African clergyman reads the Scriptures to Elayne Richards and Gertrude Jeannette in the new musical play by Maxwell Anderson and Kurt Weill. ***(Photo—George Karger, Pix, Inc.)***

JANE PICKENS IN THE TITLE ROLE OF REGINA, operatic version of Lillian Hellman's The Little Foxes, with score by Marc Blitzstein, which opened recently on Broadway. ***(Photo—George Karger, Pix, Inc.)***

Regina Sets Little Foxes Tale With Operatic Dress by Blitzstein

Regina, Marc Blitzstein's musical version of Lillian Hellman's malevolent drama of some years ago, The Little Foxes, made an auspicious Broadway debut at the Forty-sixth Street theatre on the evening of Oct. 31. Produced by Cheryl Crawford in association with Clinton Wilder; expertly and sumptuously staged by Robert Lewis, Regina is a real achievement for composer, librettist, and lyricist, and the producers, who presented the highly meritorious work with a large and admirable cast that sang and acted their roles in top form. Artistically, the production is the theatre at its exciting best, with atmospherically handsome stage sets, cleverly effective lighting and vivid, colorful costumes.

Officially billed as a musical drama, possibly with the idea of not frightening the average Broadwayite who might sheer away from a portentous evening of "serious" music, Regina nevertheless was written primarily for lovers of music. Although modern in form, it is really an opera despite interspersed spoken lines.

The score possesses many styles in music and an approach to the libretto that is not always consistent. While there are several arias and ensembles, there are actually few set tunes that are in themselves outstanding. The composer relies on musical exposition almost entirely. Most of the tense lines of the original play are given in an unusual sequence of recitative, "straight" dialogue, singing, and sometimes a combination of all three. In spite of this seeming erratic procedure, the over-all result is a singularly vital and gripping performance. Maurice Abravanel conducts ably.

The original script has been altered only in one important respect, where Blitzstein has changed the dinner party for the gentleman from Chicago to an evening in the ballroom. While the guests at the soirée enact the customary social amenities, a jazz band of plantation hands gathers outside the house and plays a sardonic musical accompaniment to the persiflage, resulting in one of the most striking moments of the show. The story follows closely Miss Hellman's play dealing with the rapaciousness of the Hubbard clan as it rises to power and riches in a Southern town a half a century ago.

Jane Pickens Scores as Regina

Jane Pickens in the title role of Regina Giddings had a difficult assignment in competing with the memory of Tallulah Bankhead's brilliant performance in the original play ten years ago. However, Miss Pickens is superb in her interpretation. The personification of a beautiful, ruthless woman, she registers marked success, vocally and dramatically, in an exacting part.

Brenda Lewis as the bibulous Birdie also gives a singing and acting performance that is a masterpiece of artistry. Priscilla Gillette, as Regina's daughter, Alexandra, was altogether sparkling and delightful. William Wilderman as the invalid husband, Horace Giddings; David Thomas and George Lipton as the two Hubbard brothers; Russell Nype, the unfledged Leo, and Lillyn Brown as Addie, the cook, all contributed excellent vocalism and intelligent, convincing acting.

While there is some lack of comic relief, owing to the stark tautness of the drama, a welcome contrast is offered by a large chorus that sings and dances well, and the Negro jazz band which interpolates moments of jazz and spirituals. The outstanding musical numbers are the second act opening quartet of Birdie, Alexandra, Addie, and Horace; the aria in the first act sung brilliantly by Miss Pickens; the tender love song in the same act by Miss Gillette, and her impassioned denunciation of her mother in the finale. One of the high spots is Miss Lewis' second act aria where she discloses her weakness.

While there may be many divergent opinions as to just how much The Little Foxes gained in its transmution into music, there is no question that Regina possesses many fine qualities which make it a thoroughly enjoyable evening in the musical theatre. From every standpoint it is far above the average in modern operatic entertainment. W. A. T.

Richmond Philharmonic Bows

RICHMOND, VA.—A new orchestra and a locally new conductor made their bow in a concert of symphonic music on Oct. 23. William Yarborough and the Richmond Philharmonic Orchestra, a newly formed outfit, recruiting their members from advanced students of the Richmond Professional Institute and professional musicians, played under the sponsorship of Radio Station WRVA at the WRVA theatre. The public was admitted free. The program then was rebroadcast at 10:30 the same evening.

A popular program comprising the Hungarian Dance No. 5 by Brahms, Bizet's Aragonaise from Carmen, Mascagni's Intermezzo from Cavalleria Rusticana and the last movement from Rimsky-Korsakoff's Capriccio Espagnol was played with great rhythmic drive and fine tonal balance. Given an opportunity to develop, this new orchestra will grow into a well integrated ensemble to enrich the musical life of Richmond. The audience was aware of the importance of the occasion and responded enthusiastically. H. W. L.

New Appointments Mark Paris Fall Season

By SUZANNE DEMARQUEZ

Paris

FOR the first time, Paris had a musical summer season with a success so great that one can hope for a repetition next year. Twenty times during July the immense Palais de Chaillot was filled to capacity by a crowd consisting of Parisians who remained in their city and visiting guests. We applauded Gaston Poulet as conductor of the London Symphony Orchestra, the Orchestra Pasdeloup led alternatively by Jochum, Goldschmidt, Dervaux and Albert Wolff, with soloists of high standing such as the pianists Jeanne-Marie Darré and Julius Katchen; the organist André Marechal; the dancers Solange Schwarz and Peretti, both from the Opéra.

During August and September we had chamber music concerts at the Théâtre Sarah Bernhardt, in which famous artists appeared, such as the lamented Ginette Neveu and her brother Jean Neveu; the composer Jean Françaix and the Pasquier Trio, Charles and Magdaleine Panzéra; the baritone Gerard Sauzay; the pianist Niedzielski, and the Loewenguth Quartet.

There also was music outside the borders of the city. Every Saturday an event took place in the magnificent chapel of the Palace of Versailles and in the Orangerie of the park in Sceaux, concerts heartily appreciated by audiences which enjoyed this innovation. Important organ recitals took place in the principal churches of Paris, given by the best performers.

Operatic Appointments

Since the summer recess several changes have taken place in our national lyric theatres. M. Hirsch remains as general manager but he has appointed Henri Büsser, who is 77, as musical director of the Opéra and Emmanuel Bondeville, 54, to the same function at the Opéra-Comique, where he is assisted by the conductor Paul Bastide as coordinator of musical rehearsals. Both the new directors are well known as composers. The premiere danseuse, Yvette Chauvire, was replaced by Mlle. Vyroubowa.

With regard to new productions, there was a memorial celebration at the Opéra for Diaghileff—a magnificent evening of revivals of some of the glorious successes of the Ballet Russe, of Giselle, the Dances from Prince Igor, Petrouchka and The Afternoon of a Faun. It was an outstanding success for Serge Lifar and the artists of the *corps de ballet* of the Opéra.

During the whole month of October the Ballet de Monte Carlo, under the direction of the Marquis de Cuevas, gave performances at the Palais de Chaillot. The troupe is well disciplined and counts among its dancers some of the highest ability, such as the incomparable Rosella Hightower, the beautiful Tamara Toumanova, the male stars André Eglevsky, George Skibine and others. It often seems that the choreographers do not make the best use of this assemblage of fine talent, though the directors be such able ones as Balanchine, Massine, or John Taras. It may be that they are not enough inspired by the rather uninteresting choreographic subjects, which seem chosen arbitrarily, and arranged to music by Bach, Schubert, Tchaikovsky and other masters. An asset of this group is the excellent conductor, the well known Gustave Cloez.

Concerts by Notables

Concerts were the greatest attraction in October. The Opéra was sold out two days in succession for as many concerts of the Vienna Philharmonic Orchestra under the illustrious Furtwängler. One could not imagine a more flexible instrument under the guidance of its *chef*. The collective observance of the most minute nuances, the rhythmical clarity, the perfection of the attacks worked miracles in Brahms and Beethoven. The ovations were interminable.

The Orchestre National reopened its season at the Théâtre des Champs-Elysées, with the Paris first hearing of William Walton's oratorio Belshazzar's Feast, for baritone, choir and orchestra, moving in its dramatic power and fine chorus of lamentation. The evening was conducted by Roger Desormière; the soloist was Dennis Noble, who premiered this part in London.

A few days later the famous composer Darius Milhaud mounted the stage to conduct with this orchestra a festival of his own works, comprising Opus Americana No. 2, the First Symphony and the Second Concerto for Violin, with Louis Kaufman, one of the finest American violinists, as soloist. The numerous exigencies of these days did not permit me to attend this event, but from all sides I am assured of its great artistic importance and the high standard of the soloist.

Hommage à Chopin

Paris celebrated the hundredth anniversary of Chopin's death with many manifestations and concerts. On Oct. 17, the day of the master's death, these opened with a visit to the cemetery Père Lachaise, where Chopin's tumb disappeared under the piles of flowers. Then there followed an impressive ceremony at the Sorbonne with M. Vincent Auriol, President of the Republic presiding, and the illustrious pianist Brailowsky playing Chopin's music.

In the evening Malcuzynski and Alfred Cortot simultaneously gave Chopin recitals, the first at the Palais Chaillot, the latter at Salle Pleyel, both before sold-out houses. In the Preludes, the Sonata in B flat, Cortot is inimitable; and to those who were privileged to hear him the intense emotion with which he played will remain unforgettable. A delirious ovation was bestowed upon the great pianist, whose rediscovery seemed to make the public happy.

Among the other more important tributes to the Polish genius one must mention the Evocations Historiques, a lecture by Bernard Gavoty, music critic of the Figaro, which was moving in its tenderness and spiritual content. This program gained in impressiveness by the musical contributions of three popular artists; Jean Doyen, Samson François, and Monique de la Bruchollerie.

Among the pianists a triumph was scored by Robert Casadesus at the Société des Concerts, with Cluytens conducting. His admirable interpretation of Mozart's D minor Concerto and the Concerto for the Left Hand by Ravel were peaks of musical insight and technical brilliance.

The pianist Gil Marchex made a widely acclaimed return to the Paris concert scene in a Ravel festival, and Brailowsky thrice filled the Palais Chaillot to the rafters with his sensational performances.

Tito Schipa gave a joint recital with Margherita Carosio, in which his art of singing, the purety of his vocal timbre and the delicacy of his renditions enchanted Parisians.

Mourning for Neveu

France has felt a deep loss in the tragic death of Ginette Neveu, who carried the glory of French violinism across the world. Only a short time before the tragedy, she had made her keenly expected return at the Salle Pleyel. One could scarcely envisage a more absolute mastery of this instrument, warmer sonority, greater intelligence of interpretation than she showed in her playing of Bach, Handel and Ravel.

The same evening, Enesco and Marcel Ciampi had joined forces for a duo recital devoted to the three violin sonatas by Brahms. It was an event of rare artistic distinction.

The 75th birthday of Arnold Schoenberg was celebrated—thanks to Philippe Heugel and René Leibowitz—with a concert in which we heard the second performance in Paris of the magnificent Ode to Napoleon.

The Public Relations Service of the American Embassy revived, under the direction of Mr. Brady, their interesting series of concerts. The opening event was a soirée presenting Carroll Glenn, Eugene List and the Quattrocchi Quartet.

PLACE DE L'OPÉRA . . . Changes in the historic institution include the appointment of the veteran composer, Henri Büsser, as musical director. ***(Photo—Lader.)***

Modernists Meet in Milan

MILAN.—A recent Congress was held in this city by representatives of the twelve-tone school of composition, with about thirty delegates from various countries. There were discussions of the problems of modern music, and a manifesto was issued declaring that there was a necessity for new forms and principles of construction, and that it was important to maintain individual freedom for the creative artist.

A feature of the Congress was a series of concerts, one orchestral and two of chamber works, conducted by Hermann Scherchen. The music represented various facets of twelve-tone theory, and included works of Schönberg, Krenek and Wallingford Riegger, all from the U. S.; Luigi Dallapiccola and C. Togni, from Italy; S. Jemnitz, from Hungary; K. A. Hartmann, from Germany; Alban Berg, Anton Webern, H. Jelinek and H. A. Apostel, from Austria.

Vladimir Vogel was the chairman for the Congress. An official dinner was held, attended by representatives of the Italian Government. Among delegates were John Cage, of the U S.; André Souris, of Belgium; H. J. Koellreutter (Brazil); J. Rufer (Germany); Humphrey Searle (Great Britain); René Leibowitz (France); Luigi Dallapiccola (Italy); H. E. Apostel (Austria), and H. Leeb (Switzerland).

Kinor Sinfonietta Novelties

The Kinor Sinfonietta of the Hebrew Arts Foundation, Siegfried Landau, conductor, held its first rehearsal of the season on Oct. 30 at the Jewish Theological Seminary. This semi-professional instrumental ensemble gives its opening concert for 1949-50 at Kaufman Auditorium, YMHA, on Nov. 26. Players wishing to join the Sinfonietta may write to the organization there. Among new works to be played are American premieres of the Cello Concerto by Frederick Jacobi, Let Us Dance by Siegfried Landau, a Piano Concerto by Andre Bloch and works of Lande Heineman, Adler, Hemsi and Israeli composers.

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THE DANCE By ROSALYN KROKOVER

Swan Lake, Cinderella Performed In Entirety by Sadler's Wells

With their production of Swan Lake, the Sadler's Wells Ballet by unanimous consent achieved the heights. For the first time in this city, the four-act version was presented. Each act was a model of dancing, costumes, *décor* and musical integration. This company has two attributes necessary for the realization of such a long ballet—discipline and ensemble. Many companies have good enough leading dancers to take the main parts, but it is difficult to think of any who could have so integrated the action with the various elements needed to underline it.

Swan Lake holds the stage remarkably well. Tchaikovsky's score, which has a tendency to sound dated and effeminate when presented in concert excerpts, here has genuine sweep, not to mention tenderness and a wonderful insight into the pointing-up of movement. The Petipa choreography, too, has the grand manner: unhurried, building to logical climaxes, spacious in outline, and not forgetful of character. In the Sadler's Wells production, the scenery and costumes were designed by Leslie Hurry. They were in character with the period, without being ostentatious, and they considerably helped the mood.

The cast seen by this observer included John Field as the Prince, Leslie Edwards as Benno, and Beryl Grey as Odette (and Odile). Virtually the whole company is used, but Swan Lake is almost a two-dancer part, as pertains to solo work (there are few ballets, of course, where the corps de ballet plays as important a part). Field danced securely, arousing the audience with some deft *entrechats-huit*—something seldom seen today—butit fell to Beryl Grey to make or break the evening. She made it.

Grey is on every account a superlative dancer. She has line, she has style, and she has a regal bearing. Her motions are always carried through without discontinuity, and she almost never breaks the flow.

As is the custom with Sadler's Wells, she also danced the part of Odile, the Black Swan, which contains the famous pas de deux ending with the equally famous thirty-two fouettes. This comes in the third act, when the soloist must be sorely fatigued after the long previous act. Some of this fatigue was evident in Grey's performance, but not enough to disguise a technique that is about as stable as that of any dancer in action today. And Grey is in her early twenties. If she continues at the rate her present capabilities suggest, a great dancer is on the way.

The ensemble throughout the evening was flawless. Even the dance of the cygnets (Ann Negus, Avril Navarre, Margaret Dale and Nadia Nerina) went smoothly, without the staggers and gasps ordinarily encountered. The third-act divertissements were cleanly danced, and the orchestra under Constant Lambert did not miss a point.

Cinderella in Bow Here

Another full-length ballet was the three-act Cinderella, with music by Prokofieff, choreography by Ashton, costumes and scenery by Jean-Denis Malcles. The plot closely follows the fairy tale, complete with step-sisters, good fairy, handsome prince and glass slipper. Ashton's conception was a mingling of new and old. There were moments of real Russian Imperial Ballet groupings and movements, with traditional ideas straight from Petipa and others of that period. There also was some slapstick comedy in the form of the Stepsisters, danced by Robert Helpmann and Ashton himself. Whether or not this furthered the ballet, the audience loved every minute of it. Helpmann's work especially was an example of stagecraft. It may best be described by the good old American word "corn," but that was less his fault than the choreographer's; and at least Helpmann has his stage business worked out to the last detail, milked the last laugh.

Moira Shearer danced the title role, and made a vision of wistful loveliness of it. She was able to realize all of the nuances of youth implicit in the part, and one can safely say that it was one of the most human, appealing characterizations that any ballet dancer has offered this city. Whatever the part called for technically, too, she had completely under control. Pamela May was the Fairy Godmother; Michael Somes the Prince; and Nadia Nerina, Violetta Elvin, Pauline Clayden and Beryl Grey a quartet of seasonal Fairies.

Taken as a whole, there was little originality to the ballet, and there were a few dead spots. To counteract these, there was an opulent presentation, some agreeable, objective dances, and a story that cannot fail to be of constant pleasure. And, of course, there was Shearer's dancing. The Prokofieff score, conducted by Robert Irving, was little more than competent.

Other Novelties

The other novelties of the Sadler's Wells season were Miracle in the Gorbals (Helpmann; music by Bliss); A Wedding Bouquet (Ashton; music by Lord Berners; words by Gertrude Stein); Apparitions (Ashton; music by Liszt); Checkmate (de Valois; music by Bliss); and Job (de Valois; music by Vaughan Williams). None of these had too much to recommend it; none deserves much comment. Differences in national characteristics aside, the choreography was generally uninventive, and often got bogged down in the statement of the action. It is difficult to reconcile the choreographers' weaknesses with the excellence of the company. Job, one of de Valois' earliest works, with a superb Vaughan Williams score, was virtually static in an attempt to realize the Blake pictures. Miss de Valois was careful to call it "a masque for dancing," but that did not excuse its turgidity. Miracle in the Gorbals depended more on obvious characterization than dance, and Apparitions handled a subject previously known to us through Massine's Symphonie Fantastique: the dreams of a poet. In any case, Ashton's treatment had virtually no originality. A Wedding Bouquet had a certain charm, gayety and wit but because of a defective loudspeaker Lambert's narration of the Stein words was unintelligible. Checkmate had more probity, and was better conceived, but it was repetitious and too drawn out.

One wished that Sadler's Wells had come over with more classic ballets—Sylphides, Giselle, Coppelia. They do these magnificently, and by virtue of The Sleeping Beauty, Swan Lake and Cinderella alone they are one of the best ballet companies ever seen in this city. No doubt about it, though most of the ballets dated back to the 1930's, their choreographic wing is weak, with little advanced thought or emotional penetration. A little outside blood might be a good thing for the organization.

Mariemma at Ziegfeld

Mariemma and Company—the company being Paco Fernandez and Joaquin Villa, assisted by Enrique Luzuriaga (piano) and Paco de la Isla (guitar)—returned to the Ziegfeld Theatre on Nov. 6, in a program containing the usual miscellany of Spanish dances. As one remembered from last season, Mariemma is an undoubtedly experienced artist who has excellent command over her limited technical resources. She is no flaming temperament, though, and makes little pretence at choreographic ingenuity. In things like the Bolero Classico and Mazurca Madrilena 1890 she dances with a certain amount of flair and good-humored projection, without, however, catching the essence of the style. Her male colleagues are earnest but not too professional as yet.

New York City Ballet Opens Nov. 23

A fall season of sixteen performances at the City Center by the New York City Ballet Company has been announced. There will be five performances a week running regularly Thursday evening through Sunday afternoons and evenings after the opening on Wednesday, Nov. 23.

Balanchine will create a new version of Firebird utilizing the Chagall sets and costumes that had been commissioned by S. Hurok for Markova and Dolin and presented by Ballet Theater in 1945. Maria Tallchief and Nicholas Magallanes will have the central roles in this production. Balanchine will also stage a new work,Bourrée Fantasque, with music by Chabrier and costumes by Karinska. A new ballet by William Dollar, Undine (music by Vivaldi) and a revival of Lew Christensen's Jinx will supplement the regular repertoire. Besides Tallchief and Magallanes, the company will include Janet Reed, Jerome Robbins, Melissa Hayden, Tanaquil Le Clercq, Beatrice Tompkins, Frank Moncion, Herbert Bliss and Todd Bolender. Lincoln Kirstein is the company's director and Leon Barzin is its musical director.

Dance News

Eve Gentry and Company gave a concert at the Hunter Playhouse on Nov. 6. The first act of a two-act dance called Pattern was presented for the first time. Other dances included Ground-Hog Hunt, Bittersweet Blues and A Quiet Day in the Wild, Wild West . . . The Choreographer's Workshop gave a subscription preview on Nov. 4. Ninette de Valois, the director of Sadler's Wells Ballet was the guest speaker. The performers were Lucas Hoving, John Kriza and Ruth Ann Koesun . . . Ruth St. Denis, Dwight Godwin and Jack Cole were recent guests on La Meri's Ethnologic Dance Center's Friday Lecture series . . . Agnes de Mille is designing the dances and musical scenes for Gentlemen Prefer Blondes, to open soon on Broadway . . . Valerie Bettis will stage the first performance in this country of Bartok's Miraculous Mandarin at the Hunter College Playhouse on Jan. 29, with a two-piano accompaniment . . . Maita Haim presented a second program of Modern Dance on the New York Theosophical Society's Dance Series on Oct. 28 . . . Miriam Marmein is choreographing a full program of original ballets for the New Jersey Civic Ballet . . . Uday Shankar and his Hindu dancers and musicians will appear in a limited engagement of three weeks in New York beginning Dec. 27.

Taji Bey, who was a subject of a group of tempera paintings at an Eric Godal exhibit recently, appeared on TV's Easy Does It Show over WNBT on Oct. 27.

Janet Reed and Jerome Robbins, formerly of Ballet Theater, are now members of the New York City Center Ballet Company. *(Photo—Alfred Valente)*

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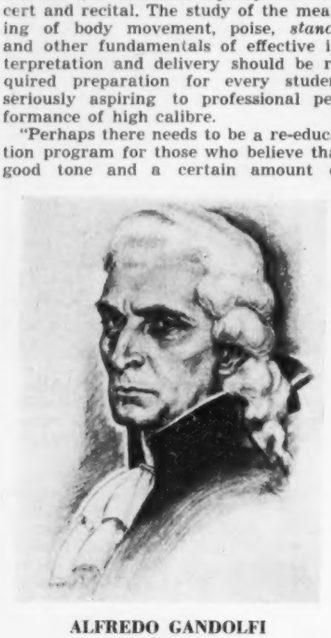
SILHOUETTES By MARY CRAIG

MAKING THE OPERA WORKSHOP "WORK"

"The know-how of the stage is an important aspect of career building," said Alfredo Gendolfi, baritone, formerly of the Metropolitan, and La Scala, Milan. "It is a vital part of singer training which is often neglected or overlooked by today's students. It is necessary not alone for operatic work where gesture and action must be combined with song utterance, but almost equally for concert and recital. The study of the meaning of body movement, poise, *stance*, and other fundamentals of effective interpretation and delivery should be required preparation for every student seriously aspiring to professional performance of high calibre.

"Perhaps there needs to be a re-education program for those who believe that good tone and a certain amount of



ALFREDO GANDOLFI as Scarpia

learned songs and arias are sufficient," Gandolfi continued. "Technic for stage is indubitably as great an art as technic for tone projection and holds as many or more varying nuances of color and dramatic accent. To put young singers on a platform in rehearsal and tell them to go three steps forward or run backward, or do thus and so, is not teaching them basic technic. They must understand the meaning, the *why* of step and gesture. They should feel the reason for timing and be able to coordinate in motion as well as in vocal sound. This is the foundation of all great work.

"Because I earnestly believe that there is definite need for it in the fitting of young talented singers for their chosen field, I have begun the Opera Workshop activities with the cooperation of Maestro Dell' Orefice, who has produced many operas. We hold class sessions, musical and actually on stage; but in teaching, the idea is to work out only interpretation and drama traditions—with as much of the 'new look' as will be suited to the integrity of the scores.

"We do not touch the vocal side. That is a matter which concerns only the pupil and his particular voice teacher. But in addition to *répétiteur* and acting instruction, we expect to develop individuality, assurance and spontaneity in the students. Casts are selected from the best of the material offered, depending on factors of ability, endurance and suitable appearance.

"The operas now in work are the standard ones, Verdi, Puccini, Rossini, Mozart, Wagner (when possible), Gounod and so on. In a practical workshop scheme the exotic and the rare have small place. The useful roles are the ones that would be expected in the general run of opera organizations. Most of the large opera houses produce only one or two novelties a season, and these at an expense that is prohibitive to the small municipal or touring group. I have discovered that the more melodious, simple melodramas and a few of the old comedies are easier on the young voices, too. All of this has been carefully thought out, so that while learning scores, the youngsters may also learn to be happy in their work."

Sang Many Roles

No one could have a more complete, interesting background of training and experience for staging opera than Alfredo Gandolfi, who, as he cheerfully relates, has sung with all sorts of companies, from the littlest to the biggest. Some of his most valuable lessons were learned with the short-lived ensembles, he says, meaning as much to him in his present work as his thrilling experiences in singing, for example, his celebrated Scarpia with glorious Claudia Muzio and Jeritza and Lotte Lehmann on the greatest stages in the world.

Gandolfi's performance record lists 70 leading roles in German, Italian, French and English. In this country he sang with the Metropolitan, Chicago, San Francisco, Ravinia, San Carlo and various civic and municipal companies. He has ranked high on the rosters of La Scala, Milan; the Liceo, Barcelona; the Kedivirai, Cairo; the Nacional, Havana; the Real, Madrid; the Rome Opera, and in other great Continental houses. He has been guest soloist with major symphony orchestras on both sides of the Atlantic. In brief, he knows what it takes to face an audience and to express articulately the intent of composer and librettist.

The strange thing is that in early youth he revealed no apparent trend towards the stage. Born in Turin, in the Piedmont region of Italy, he was slated to become a chemist, following in the footsteps of his father. He was sent to Germany to study; but even in the midst of retorts and formulae, the artist side began to show. He learned to model in clay and plaster, to paint, to design. Today some of his figurines portraying stage incidents or ill-assorted personages are amusingly clever and satirical, and his stage-set models hold real atmosphere and charm. (He said that in the workshop he plans to make sets and teach the students scenic effects along with the technic of lights and makeup.)

But back to the singing story. During a vacation the lad heard Cesira Ferrani sing, the first Manon Lescaut (Puccini), and first Mimi. All his latent love for song came alive. He went immediately to Milan, auditioned for Ricordi, who recommended a teacher and two years later, he made a successful operatic debut in Venice.

Gandolfi told an interesting story, too detailed to recount at this time of how he was chosen on sight for the role of Amfortas in Parsifal while walking in the Galleria, as he put it "looking for dates, as was the custom among singers." This was the first performance in Italy of the Wagnerian work and was given in Bologna. "We had sixty rehearsals in one month, ten with full orchestra and sang there ten performances. Then I went to La Scala, where Edward Johnson was the Parsifal. In one year I sang Amfortas 45 times."

And so his singing career developed—Lucia with Lily Pons; Sadko, "with Serafin holding us spellbound in rehearsal as he brilliantly depicted the background and history of the opera all the while conducting"; Butterfly, with Rosina Storchio, creator of the role; and with the many Santuzzas and Marguerites and Juliettes and Rodolfos and Canios!

"I came to America as a tourist," Gandolfi said, "It was just an idea, I wanted to see the country. I came for six months and I stayed 17 years and married an American wife." (Mrs. Gandolfi is Alice Kurkjian, of Armenian descent, daughter of a well-known historian and a singer in her own right.) Antonio Scotti and his opera company interrupted the visitor's tour, and the American part of his career began.

Wartime Experiences

In 1938 the settling of an estate and other family affairs took the Gandolfis to Italy. "Having been a soldier in the First World War, I never believed that Italy would go in with Germany," the baritone stated. "So we waited too long in our pleasant home there and were trapped."

The war years held much of intense drama. Mr. Gandolfi said simply, "We went underground." In Alassio, when the Fifth Army moved in, the Gandolfis were busy with volunteer work, Red Cross entertainment and as host to the relays of 40,000 GIs who were stationed there. Mrs. Gandolfi proudly cherishes an album containing copies of letters from commanding generals and from PFCs, citations and other honors for the work done overseas.

"I had spent the best years of my life in America. It was my wife's country, and as soon as was possible we came back. It was like coming home," Gandolfi said. Since the return, the baritone has been busy with concerts, with his own pupils and with setting up of the opera classes which hold so much of his interest. The new project, he believes, will give back to the young American artist some part of the opportunity which America freely offered to this singer-teacher.

RECEIVING LINE . . . A reception was held at Lincoln Memorial University recently following the concert given there by Richard Tucker, tenor of the Metropolitan Opera. L. to r., Dr. W. I. Jones, concert series director; Mrs. Robert L. Kincaid, wife of the president of L. M. U.; Mr. Tucker; Mossie Overton; Prof. Alfred Schmeid, accompanist; Mrs. S. H. Fulkerson, chairman of the reception committee; and Webster Taylor, program director of WMIK.

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THE CHOIR CORNER By LEON CARSON

A Church in the Southeast

On a commanding eminence in the old city of Asheville, N. C., located in lovely mountains just west of the Blue Ridge, stands the imposing structure of the First Baptist Church. Centered in the heart of a widely radiating Baptist territorial stronghold, this temple of worship, of friendly fellowship and of religious and social education, looms large in the hearts and minds of people throughout that section of the country. Its doors stand always open — to communicant and stranger alike.

Dedicated on March 6, 1927, the present edifice is the fifth house of worship to be owned by this church since its founding in 1829 in a one-room log cabin, then with eight members. (The membership now runs into the thousands.) Through one hundred and twenty years of history, its progress has been noteworthy.

To appreciate the beauty, size and cost of today's building one must view it in person. The design by Douglas D. Ellington, prominent Southern architect, is one of originality, combining a simple elegance with practical quality. The expansive plan consists of the main, octagonal-shaped auditorium reaching to a height of five normal stories; and grouped around it the beautifully appointed chapel seating 350, and the educational plant in four units, two and three stories in height.

The great dome, in form similar to that of the Cathedral of Florence, Italy, and which can be seen from miles around, represents a notable engineering feat. It rests, self-contained, like a huge inverted bowl on the octagonal walls of the auditorium. Its steel and concrete skeleton is covered with specially burned tile and trimmed with terra cotta.

The architectural design brings to mind something of the Georgian or Southern Colonial tradition; the ensemble, including the adjoining beautiful home for the pastor, is of heather-brown colored sand brick, warm and attractive in appearance, with relief ornaments of the same material combined with small marble panels. All windows in the buildings are of imported art glass. There are in excess of one million cubic feet in the plant. The seating arrangement (opera chairs) in the main auditorium provides for 1,700 and the total seating capacity of the educational wings for 3,000. There are 110 department and class rooms.

Music Program Extensive

The music program of the Asheville Church includes four well organized choirs—the adult choir composed of adults and older young people in business; the young people's choir (senior High School age); the intermediate girl's choir (ages 13 and 14), and the junior choir (ages 9 through 12). At Christmas and Easter and on other special holidays the combined choirs present musical programs. Robert J. Guy, of Ridgecrest, N. C., is the minister of music; Mildred Thomas is organist and co-minister of music and education.

At the time of its installation the great organ (built by Henry Pilcher's Sons) was reputed to be the best in tonal richness and power in the Southland. A set of carillonic bells was later added, as a memorial for those who had served in World War II. These bells can be heard clearly for a distance of approximately a mile.

Heading the ecclesiastical administration of the First Baptist Church is its pastor, W. Perry Crouch, D.D., a man of unlimited energy and of keen and kindly understanding. Rev. M. W. Chapman is the associate pastor, and Mrs. Ruth Wagoner is church secretary.

IN BLUE RIDGE COUNTRY . . . The First Baptist Church, Asheville, N. C., a modern monument to the Baptist denomination.

Cantata Singers Rehearsing

Arthur Mendel, conductor of the Cantata Singers, of New York, announces that the St. Matthew Passion and other Bach works will be sung this season, as well as music of Schütz and other 17th and 18th century composers. Rehearsals have already started at the Joan of Arc Community Center, 154 E. 93rd St., Room 303, New York City.

New St. Louis Organ

A $100,000 Kilgen organ, one of the world's greatest, was dedicated on Oct. 30 at the St. Louis Cathedral. The huge instrument has a handsome hand-carved console and contains in excess of 5,000 pipes. The project is considered one of the largest ever accomplished in instrument history. Fourteen highly trained craftsmen spent six months in carving the intricate designs and on other details involved in the console decorations. The St. Louis organ design is authentically Byzantine, said to be the first ever produced.

The organ contains at liturgical trompette to be used in accompanying ceremonies of the Catholic liturgy. The only other trompette built into an organ is at St. Patrick's Cathedral in New York, and the latter is the only organ in this country comparable in magnitude to the new St. Louis installation.

Competition for Choral Work

For the third consecutive season a competition for an original choral work for mixed voices (employing solos if desired) is being held by the Church of the Ascension, 5th Ave., and 10th St., New York. The winning work will be sung for the first time as part of the Festival Day Service at the church on Ascension Day, May 18, 1950. The text is to be drawn from St. Matthew 4:24 through 5:16, the subject of which is the Beatitudes. Additional text may be used if desired, from the Bible, Prayer Book or Hymnal.

The contest, with a $100 award for the winning work, is open to all composers. All entries (in ink or photo-copy) must be postmarked not later than March 15, 1950, accompanied by sealed envelope containing composer's name and address with the pen name written on the outside of envelope. They should be addressed to the Secretary, Church of the Ascension, 12 W. 11th St., New York 11. The judges are Vernon de Tar, Paul Callaway, organist and choirmaster, National Cathedral, Washington, D. C., and George Mead, organist and choirmaster, Trinity Church, New York.

Previous awards were: 1948, Praise to the Risen Lord, by Louie White, and 1949, The Earth is the Lord's, by Clair Leonard. The winning work will be published by the H. W. Gray Co., Inc., New York.

Choir Notes

The John Harms Chorus, John Harms conducting, gave Handel's Messiah on Nov. 13 at the Church of the Heavenly Rest, New York, for the benefit of the N. Y. Cancer Committee. The soloists were Vera Weikel soprano; Leslie Frick, contralto; Thomas Johnson, tenor; William Maun, bass. J. Laurence Slater was at the organ.

Under the direction of Walter Baker, the choir at the Lutheran Church of the Holy Trinity, New York, presented the Manzoni Requiem of Verdi on Nov. 6. Soloists, Ingrid Robertson, soprano; Dorthea Barthelsen, contralto; Paul Knowles, tenor; Benjamin de Loache, baritone.

The Brahms Requiem will be given at the First Presbyterian Church, New York, on the evening of Nov. 20 and Messiah on Dec. 25, both under the direction of Willard Irving Nevins, organist and choirmaster. The following organ recitals are announced for Fridays at 12:30 p.m. at the same church: Nov. 25, Clarence Whiteman; Dec. 2, F. C. McKinstrey; Dec. 9, Carolyn Hawkins.

The special musical program for the evening of Nov. 27 at the Chapel of the Incarnation, New York, as announced by Searle Wright organist and choirmaster, will include the Deus Misereatur and Hymn of the Immortals by David McK. Williams, Searle Wright's The Peace and Holy Silence, and the Bach Cantata No. 180. Soloists, Jeanne Privette, Vera Wilson, David Williams and Lewis Gaylord.

Under the sponsorship of the American Guild of Organists, Dr. Reginald Mills Silby, with demonstrations by a choir, gave a lecture on choir-training in polyphony at the Church of St. Ignatius Loyola, New York, on Nov. 14.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

COMFORT THE SOUL OF THY SERVANT, by Francis Snow. Carl Fischer, Inc., N. Y. 16c.

A conventional, well harmonized anthem, reverent in feeling—for 4-part mixed voices—sung a cappella, piano accompaniment for rehearsal. Text adapted from Psalm LXXXVI:4, 5. Normal vocal tessitura. No soli. For general service. 6 pages.

CRADLE SONG FOR CHRISTMAS, by H. A. Schimmerling. Carl Fischer, Inc., N. Y. 18c.

A quietly attractive and tuneful anthem for 4-part mixed chorus, sung a cappella, piano accompaniment for rehearsal. Quaint text by Langdon E. Mitchell. No soli. Especially good for Christmas Eve service. 5 pages.

BELOVED, LET US LOVE, by John Leo Lewis. Carl Fischer, Inc., N. Y. 15c.

A quiet and reverent, melodious anthem for 4-part chorus of mixed voices, with hymn-text by Horatius Bonar. Sung a cappella: piano accomp. for rehearsal. Voice tessitura normal. Suitable for communion or general use. 3 pages.

GLORY TO GOD IN THE HIGHEST, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c.

An impressive and stirring Christmas anthem for combined junior, intermediate and senior choirs, with piano or organ accomp. Text from Luke 11:8-14. Brief tenor and alto soli. Portions to be sung a cappella. Vocal tessitura normal for all voices. 6 pages.

THE MORNING STAR, Arr. by Virgil Thomson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A traditional hymn tune from the southern part of the United States, with text from an unknown source, arranged in a musicianly manner and flowing style for 4-part mixed chorus. Sung a cappella: accomp. for rehearsal. Suitable for Christmas or general service. Normal voice tessitura. 4 pages.

BLESSED ARE THEY, by Frank K. Owen. G. Schirmer, Inc., N. Y. 15c.

A delightful, short, simple anthem for 4-part mixed chorus, with text from Psalm 84:4. Sung a cappella: piano accomp. for rehearsal. Phrases well marked for contrasting moods and general interpretation. Easy vocal tessitura. 2 pages.

For Solo Voice

THE FIRST PSALM, by Gene Bone and Howard Fenton. Carl Fischer, Inc., N. Y. 60c.

A serviceable solo of considerable length for medium and low voice; organ or piano accompaniment. Familiar scriptural text. The style is unhackneyed, with reverent feeling, and in some respects is refreshing, although with a slightly dominant accompaniment. Vocal tessitura normal throughout. Suitable for general or communion service. 7 pages.

For Organ

SIX PIECES, by Eric De Lamarter. M. Witmark & Sons, N. Y. $2.50.

An especially fine collection of 6 pieces for organ, of varying moods and texture, requiring flexible artistry in execution. It consists of A Lad from Tista-Vale, Sicilliano, The Jovial Clarinet, At San Juan Capistrano, Tracery, Gaudeamus. Especially suitable for concert and recital use. 26 pages of music.

THE CATHEDRAL AT NIGHT, by Frederick Marriott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

A picturesque and highly descriptive composition for the organ, including a theme, modal in character, suggesting man's constant search for the divine and a main theme of Wagnerian proportions symbolizing the Holy Grail. Suitable for church service or recital. 6 pages.

IN MEMORIAM, by Myron J. Roberts. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

A somewhat slowly moving, dignified organ composition, characteristically chordal in its musical construction, melodious, and reverent in feeling. Especially suitable for memorial or special services, as well as general church use. 5 pages.

CLASSIC CONCERTO, by Leo Sowerby. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $3.

A complete concerto for organ and piano in the true Sowerby style, involving many moods and varying degrees of brilliance and tonal coloring. Requires expert execution on both instruments for successful rendition. Suitable for concert and recital. 52 pages.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Italy's Radio in Transition Stage

There are two active radio systems in operation in Italy; the government-controlled Radio Italiana, generally known as RAI, and the station in the Vatican, owned and operated exclusively by the Catholic Church.

RAI is divided into two networks, designated as the Blue and the Red, to give complete radio coverage throughout the country, and so that the Italians may be offered a choice of programs. The broadcasts run the usual gamut of music both serious and popular, drama, sports, and educational subjects.

The Vatican station is heard by all Italy and the program short-waved to European countries in their native languages. It presents newscasts from the Catholic point of view, religious subjects, sacred music, and other fare of a serious nature.

From a presentation standpoint, all the programs on the secular Italian radio fall far short of the professional standards set by American broadcasting. Another characteristic is that the likes and dislikes of the average listener are little considered by the upper echelons in the industry. Programs seem to be built on a basis of what radio itself wants to broadcast and what the directors think people should hear.

Paternalistic Approach

One reason for this arbitrary stand on programming is probably that radio was born and bred in Italy during the Fascist regime and later was under the influence of the German occupation, until the country was liberated by the United States. The paternalistic idea, that "the government knows best," is deeply imbedded.

Perhaps for this reason also, Italian listening by the great majority has not been generally discriminating. However, this situation is slowly changing and the public is beginning to demand of the network more efficiency and better quality in programs. Italians became more aware of the shortcomings of their radio with the establishment of the American Expeditionary Force's station, after our forces supplanted the Germans. While the station was in operation, it was the only one that many Italians listened to.

Furthermore, the Italian network was badly looted by the Germans before they were dislodged. They blew up equipment and transmitters, and what they did not destroy they put entirely out of commission. The United States in order to rehabilitate the industry, contributed about $840,000, which was used to supply all the equipment the network needed to put it back on an active operating basis. At present the personnel is so poorly paid, however, that they are obliged to hold down other jobs to eke out their income.

More efficiently produced programs would perhaps eventually result if there were commercially sponsored broadcasts; but they are the exception and usually comprise "spot" news of sporting events and an occasional variety program. There are no regular weekly series, as we know them in America. As the situation exists today, the lack of sufficient finances proves a difficult problem for the full development of Italian radio.

Relatively Few Listeners

While there are approximately 2,184,000 radio sets in actual use, in proportion to the thickly populated country the general average is only one to twenty listeners among a hundred inhabitants.

This situation exists not because the entertainment-loving Italians do not want to listen to radio, but because in many sections of Italy within a radius of from 5 to 15 miles from the towns and villages, electric current is nonexistent.

Another reason why approximately 3 or 4 million Italians do not own radios is the low salaries (around $40 and $50 a month) paid to farm hands and the general worker. While the cheapest radio sells for 16,000 lire (about $26) there is also the yearly government tax of $5, which makes even this low-priced set a luxury for the masses.

Technical Side Good

On the technical side, Italian broadcasting measures up to American standards. The shortcomings of radio today in the country are owing to unenterprising programming and presentation, the latter often haphazard and of mediocre quality, particularly in the dramatic and news broadcasts. The whole tone of radio tends to bear heavily on the academic side, again an evidence of the paternalistic government attitude. Many of the dry scientific talks are subjects which in the United States would only be heard on University stations.

As to the artistic quality of the better broadcasts, that is sometimes on a level with, and even superior to, our own. For example, two excellent orchestras play for the radio in the studios at Turin (broadcasts of the Rete Azzurra, or Blue Network) and in Rome (Rete Rossa, or Red Network). In these radio concerts the best Italian and foreign guest conductors alternate, interpreting interesting programs of old and modern music. Many noted pianists, violinists and cellists from Italy and other countries are presented as soloists in the symphonic concerts, and sometimes chamber ensembles and singers are also heard. Music festivals are also occasionally sponsored by the radio.

Like other European countries, Italy, with its noted musical past, has many opportunities through radio to honor its composers whose anniversaries are celebrated. Thus 1948 was marked by commemorations of Donizetti and Mancinelli, and 1949 has had many tributes to Puccini, who passed away 25 years ago, and Cimarosa the bicentenary of whose birth falls this year.

The passion for opera is also gratified in a large measure. Music-loving Italians have the opportunity of hearing during the season "live" operatic broadcasts from La Scala in Milan, the Rome Opera, and the season in Verona and Venice. Some of the opera orchestras, such as La Scala, also give concerts, as do such famous ensembles as the Rome Augesteo and Santa Cecilia.

Television, so far as the great public is concerned, has not yet been launched. There have been demonstrations of TV in Milan; these were experimental and exploratory and included an RCA exhibition and demonstration two years ago of this American company's progress in the new medium. Recently the French Government offered to give the Vatican station a TV transmitter of a high-powered type.

The "Voice of America" works closely with RAI, and New York's Italian-American Station WOV has supplied the network with recorded documentaries for broadcast on the work of Italian journalists in America; on the development of special flying equipment, a program made from the cockpit of a plane; and technical publications of various kinds. Last year this station established its own studio in Rome, where programs of particular interest to Italian-Americans are recorded because of the different tastes of the public there.

AMERICAN SOLOIST IN ITALIAN BROADCAST . . . Vera Franceschi, U. S. pianist, with Carlo Alberto Pizzini, Director of Radio Roma (R.A.I.), at left; and Jean Martinon, conductor, after European premiere of Howard Hanson's Piano Concerto in Rome, on July 27. Miss Franceschi recently returned to this country after an extensive European tour. ***(Foto Waga.)***

Toscanini Opens Winter Season of NBC Symphony

Arturo Toscanini returned to Studio 8-H at Radio City, Oct. 29, to open the winter season of the NBC Symphony Orchestra. (NBC, Sats., 6:30 p.m., EST.) This year marks his twelfth complete season as director of the ensemble (the first concert took place on Christmas night, 1937). This winter he will conduct 16 concerts, divided into two series.

The perennially young maestro and his orchestra of hand-picked musicians presented for the premiere concert two French works, Berlioz's Romeo and Juliet Symphony (from which the excerpts Romeo seul-Tristesse; Concert et Bal Grande Fête Chez Capulet; Scène D'Amour; and La Reine Mab were played) and Debussy's La Mer.

Toscanini reached new artistic heights in both numbers, and the applause was long and fervent.

Concerning the rest of the orchestra's schedule, Ernest Ansermet, conductor of the Orchestre de la Suisse Romande, and Guido Cantelli, young Italian leader, will be guest directors in the eight weeks between Toscanini's two series. Cantelli will direct four concerts starting Dec. 24, and Ansermet will follow with four concerts starting Jan. 21.

This season, when the networks have been making retrenchments right down the line in the wake of economic cutbacks, and when most symphonies are sponsorless, it is indeed a boon to music-loving radio listeners that the National Broadcasting Company has been public-spirited enough in the cause of good music to continue the NBC Symphony Orchestra as a sustaining series, although at an estimated cost of approximately $500,000.

Neuman Features Foreign Music

Following his recent European tour, Herman Neuman, music director of New Yorks station WNYC, has resumed his Hands Across the Sea broadcasts (Sats., 5 p.m.). The programs are being transcribed by the State Department for rebroadcast overseas. The series began with music from Copenhagen and continued with special transcriptions of music from Stockholm, Helsinki, Oslo, London and Paris.

ISCM's U. S. Section Schedules 3 Concerts

Mark Brunswick, president of the U.S. Section of the International Society for Contemporary Music (ISCM), has announced that the group will present three concerts in 1949-50, in addition to two intimate concerts with discussions by the Forum Group. The first concert takes place on Nov. 23 at the Museum of Modern Art, with an all-Schönberg program. Works scheduled for performance (several of them premieres) include compositions of Schönberg, Stravinsky, Schnabel and others, as well as the introduction to New York of Milhaud's Quartets No. 14 and 15, which will first be played separately and then together as an octet. Among the participating artists are Dimitri Mitropoulos, Edward Steuermann, Louis Krasner, Galimar Quartet, Juilliard String Quartet, New Music Quartet, Mack Harrell. Beginning with the new season, Henry Colbert assumed management of the concerts. He also accepts applications for membership, which entitles holders to free admission to all ISCM concerts.

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BOSTON

(*Continued from page 5*)

Recital Season Opens

The recital season is slowly getting under way. So far we have heard Elman at Symphony Hall; the English pianist Solomon at Jordan Hall; Muriel Rahn, soprano, in the same hall, and Inez Matthews in the Gardner Museum series. All these programs made excellent hearing. Elman gave a completely devoted, though not huge audience a program of two sonatas, a concerto, the Bach Chaconne, and smaller works. He played beautifully (the Filip Lazar Trois Danses are charming) with the expert pianistic assistance of Wolfgang Rose.

The same might be said for Miss Rahn's noteworthy singing. In this soprano's return to her own bailiwick, she sang with as much gusto, aplomb and conviction as one could demand. Miss Rahn has a beautiful voice and she uses it artistically and intelligently. Daniel Gordon was at the piano.

It was a coincidence that brought Miss Matthews to town the same Sunday that Miss Rahn appeared, but it served to prove again that our Negro artists contribute more than their share to the American musical scene. Miss Matthews has an extremely ingratiating voice and manner. She showed a fine perception for style in her varied groups and she met with full audience approval. Konrad Wolff was the accompanist.

Considerable excitement attended Solomon's playing. His list was conventional enough—Bach, Mozart, Brahms, Chopin, Debussy, Liszt—but the playing was far out of the ordinary. Some exception might be taken to a few inordinately slow tempi, but no one can doubt the pianist's attainments and authority. The close to capacity audience cheered and stamped.

This manifestation of approval must have pleased manager Aaron Richmond who had reengaged Solomon for a December appearance here before the recital took place.

For the months ahead here is the Richmond Celebrity Series list: Rubinstein, Tourel, Mariemma, Luboshutz and Nemenoff, Paganini Quartet, Thomas, Stignani, Don Cossacks, Busch and Serkin; the Griller Quartet with Goldovsky; the Indianapolis Symphony under Sevitzky, Pressler soloist; Poulenc and Bernac; Maryla Jonas; the London String Quartet; Vronsky and Babin; Lotte Lehmann; Moiseiwitsch; Italo Tajo; the Vienna Choir Boys; the St. Louis Symphony under Golschmann, Lipkin soloist; Trieste Trio; Brailowsky; Milstein and De Paur's Infantry Chorus. Series subscribers choose a minimum of eight events. Pity the poor subscriber who must choose only eight from these!

Mexico to Hear Florence Mercur

Florence Mercur, pianist, now on her fifth coast to coast tour, will be heard in Mexico City on Nov. 25 in an appearance under the sponsorship of the Mexican-North American Institute of Cultural Relations. Miss Mercur plays the leading role in the recently completed film short No Path of Glory.

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Opera, Recitals and Symphony Regale Los Angeles Audiences

By C. SHARPLESS HICKMAN

LOS ANGELES.—After the many magnificent performances which have made memorable the opening month of Southern California's heaviest musical season, the balance of the year's offerings will be hard put to it to top the quality and quantity of the past few weeks.

In the recital field the season started on a Himalayan peak, with Vladimir Horowitz offering three peerless all-Chopin recitals at Pomona College, U.S.C. and U.C.L.A. His performance of the B minor Sonata and all four of the Ballades provoked his youthfully enthusiastic audiences into virtual frenzies of adulation and applause—and their response was eminently deserved.

Lotte Lehmann, admirably accompanied by Gwendolyn Williams, opened the 45th season of Pasadena's Coleman Concerts by singing Schubert's Winterreise cycle—an artistic triumph of unforgettable eloquence and appeal.

Kirsten Flagstad, returning with the San Francisco Opera Company to Los Angeles, first introduced herself by a recital at Occidental College, where the evenness of her vocal line, the pure beauty of tone and the instinctive perfection of phrasing were accompanied by an increased warmth of expression and interpretative power. A singer whom we had heretofore felt great in opera was here revealed as a great recitalist as well.

Italo Tajo's concert, opening Elmer Wilson's concert series in Pasadena, was a fine example of dramatic interpretation. That it was a moving and gripping experience is tribute to what was a basically sincere approach, seeking to blend drama and music inextricably and to achieve a definitive balance between the two.

San Francisco Opera Opens

The San Francisco Opera's local season under the auspices of Greater Los Angeles Plans, Inc., has been a model of high consistency in every department—stars, minor roles, chorus, orchestra, and staging. The two-week season opened with a revival of Manon Lescaut under Fausto Cleva's baton, with Bjoerling and Albanese in excellent voice, and Enzo Mascherini scoring in his local bow as Lescaut. Baccaloni's de Ravoir was more subtle than is this singer's wont, and Caesar Curzi, De Paolis, Ligeti, Herta Glaz and Leslie Chabay scored in minor roles.

Rigoletto gave Mascherini a greater opportunity as he substituted in the title role for Tibbett. His jester was a believable figure rather than a melodramatic grotesquerie. Lily Pons, as usual, made the most of her powers by singing with consummate care and musicianship, and Jan Peerce, Mihaly Szekely and Herta Glaz were excellent. Gaetano Merola received an ovation as conductor.

Tristan, with Flagstad, Svanholm, Thebom, Szekely and Herbert Janssen, and with the excellent William Steinberg in the pit, was a thrilling evening. Mme. Flagstad's voice seemed limitless in its power—achieved without the slightest indication of effort—and her interpretation was worth waiting for all these years. Svanholm, though excellent in the first and third acts, was no match for her in the second. Thebom was superb, as were Szekely as Mark and Janssen as Kurvenal.

Tosca introduced Elisabetta Barbato, a full-voiced soprano who has a habit of "pushing" in such a manner as to make one wonder how long her voice will last. It is a real Tosca voice, but she has much to learn from Lawrence Tibbett's Scarpia in matters of dramatic finesse and body movement. Jan Peerce as Cavaradossi sang with impelling beauty, giving the finest Shrine Auditorium performance we have heard from him in years.

Fausto Cleva, who conducted Tosca, also led Samson and the opening Manon Lescaut. He is a director who gives excellent support and who has a sure sense for style. Samson found Blanche Thebom in rich, opulent voice, but her acting was studied and theatrical. Ramon Vinay was a very believable Samson, and Robert Weede, John Ford and Desire Ligeti gave excellent support in other roles. The orchestra played the Saint-Saens score beautifully.

VACATION IN MEXICO . . . Erno Balogh, composer and pianist, is seen before a famed "organ" cactus. Mr. Balogh's latest piano composition, Danse Infernale, has just been published, and he will play it on his current concert tours.

In Don Giovanni, Italo Tajo scored impressively, his interpretation being more mercurial and flexible than Pinza's, though his voice at times lacks the resonance of the latter. It is a formative exposition of the role, but challenging nevertheless. Accomplished Rose Bampton was Donna Anna and Jarmila Novotna the Donna Elvira. Uta Graf showed a lambent, delicately responsive voice as Zerlina. Peerce continued his high plane of achievement, singing his arias with much artistry. Baccaloni's Leporello and George Cehanovsky's Masetto were engaging Paul Breisach did his customarily deft and musicianly job as conductor.

Los Angeles Philharmonic Begins Year

The opening concert of the Los Angeles Philharmonic's 31st season—its seventh under Alfred Wallenstein—took place during the San Francisco Opera's local series. The orchestra sounds better than during recent seasons, to judge from this first program. There are more than a few new faces, chief among them being concertmaster Jacques Gasselin and first cellist George Neikrug.

Wallenstein, by offering the Symphonie Fantastique of Berlioz in this opening program, challenged comparison with last year's interpretation of the work by the French National Orchestra under Munch at Pasadena. He gave a very fine performance, but something of the Gallic imagination, subtlety and gripping dynamic contrast was lacking. The best number was the Bach Fantasia in G major for string orchestra, played with superb unity and with beauty of tone particularly in the final section.

In tribute to Arnold Schönberg's recent 75th birthday, Wallenstein led the ensemble in the Waldtaube section of Gurrelieder, with Nell Tangeman as soloist. The latter proved a fine interpreter of considerable vocal beauty, but sometimes had not the power of projection to ride the melodic line with the orchestra.

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"Chicago Needs More Pioneers Today" Is Feeling As New Season Begins

By RENE DEVRIES and DOSHA DOWDY

CHICAGO.—1950 being close upon us, and the Musical Courier celebrating the 70th anniversary of its birth on the first day of the New Year, the first-named reporter permits himself to inject some reminiscence into the bi-monthly budget of news.

First of all, Chicago has had eleven real leaders in the tonal field in 40 years, but by contrast, innumerable followers. Those innovators were Theodore Thomas, founder and conductor of the orchestra which bore his name until two years after his death in 1905, when it was named the Chicago Symphony Orchestra; F. Wight Neuman, impresario, who brought all of the great artists of his era here; Messrs. Wessels and Voegeli, managers of the Chicago Symphony, whose ideas brought valuable returns to the Orchestral Association; Dr. Florenz Ziegfeld, founder and president of the Chicago Musical College for over 50 years; Carl D. Kinsey, who started the era of Master Classes here and brought to this city an assemblage of master teachers and performers such as has perhaps never before or since been gathered at one time in Chicago; Kenneth M. Bradley, innovator of the National Association of Schools of Music, and head of Bush Conservatory; Cleofonte Campanini, general manager of the Chicago Opera Company during its golden years, 1910-1919, who gave more recognition and opportunities to resident artists than any other impresario or manager has ever given in this country; Samuel Insull, financial magnet and dictator of the Chicago Opera Association for a number of years; Dema Harshbarger, the astute promoter; Grace Denton, originator of many ideas from which resulted the Adult Education, and the History and Enjoyment of Music Series, later merged into what has become the Allied Arts Corporation (Harry Zelzer today being the managing director). These eleven names are too few for the second largest city in the United States and the first in many fields. It behooves those who are in control of music here today to live up to Chicago's motto, "I Will," and especially to recreate for our city Grand Opera in the "Grand Manner."

Stignani with Chicago Symphony

In his final appearance as guest conductor of the Chicago Symphony Orchestra, Victor De Sabata confirmed our first opinion that he is a profound musician, and a man of the theatre. His fifth and last program here, for the time being, was of an operatic nature, and in it he scored heavily with his auditors. He began with Wagner excerpts—Prelude to Act III of Lohengrin; Good Friday Spell from Parsifal; Bacchanale from Tannhäuser; and Prelude to Die Meistersinger. In each of these De Sabata thrilled us at times, and at other moments taxed our patience.

Here is a conductor who evidently does not believe in the Italian motto, *"Com'è scritto,"* for he injects ideas all his own —perhaps excellent, but strange at least to this listener. Sabata's tempi are not those upon which we were bred, and added to this, he seems extremely eccentric in his musical devices. Nevertheless he gave to his soloist, Ebe Stignani, the best possible accompaniment. There was a fusion of thought between conductor and vocalist which contributed in no small measure to the success which was hers.

At the conclusion of Beethoven's scene and aria, Ah, Perfido, a tempest of applause broke loose from every section of the hall, to be repeated after a mighty delivery of the aria, O Don Fatale, from Verdi's Don Carlos. Stignani belongs to a category of singing musicians whose interpretations are authentic and praiseworthy in the extreme. Her vocal production is not without flaw, especially in the lower range. In the upper region, she reigns a queen among mezzo-sopranos. Her personal triumph was rightly shared by conductor and orchestra. R. D.

Moiseiwitsch Opens Piano Series

A large and devoted audience heard the Orchestra Hall recital of Benno Moiseiwitsch as the opening event of the Allied Arts Piano Series on Oct. 23. Moiseiwitsch plays in the "grand manner" of the Leschetizky era. Sumptuous eloquence, lyricism of superlative beauty and wonderful manipulation of tone quality belong to his playing. The program, which on the whole was not a choice one, listed Beethoven's beautiful Andante Favori, Two Sonatas of Scarlatti, the Chopin B minor Sonata, Schumann's Kreisleriana, and pieces by Weber-Tausig, Rachmaninoff and Liszt.

Other Recitals

Other Orchestra Hall recitals within the past fortnight were those of Yehudi Menuhin, who played to a sold-out house, a program which featured a first Chicago performance of Bartok's Sonata for Violin Alone, written for the violinist. Christopher Lynch, Irish tenor, whose large audiences attest to this artist's right to be classed as one of America's top-ranking balladists; Nelson Eddy, who pleased his audience most with the lighter numbers of his semi-popular program; and Dorothy Maynor in one of her familiar programs.

Symphony's Special Concert

The special concert given annually by the Chicago Symphony, with reception following, for guarantors and sustaining members of the orchestra, was a gala event. An audience of nearly 2,000 heard Tauno Hannikainen conduct spirited and musicianly performances of Bach's Fugue in G minor, transcribed by Frederick Stock; the Grétry-Mottl ballet suite from Céphale et Procris; Mozart's Piano Concerto in G major with William Kapell as soloist; and, to close, Strauss' Till Eulenspiegel's Merry Pranks.

Mr. Kapell, in addition to the concerto, played a group by Schubert and Rachmaninoff. The pianist generously gave his services in appreciation for the orchestra.

Edward Ryerson, president of the Orchestral Association, announced on this occasion, that the campaign to raise the $155,000 necessary to underwrite the expenses of the current season had been slightly over-subscribed.

The Tcherepnines Honored

The Society of American Musicians chose a trump card in introducing Alexander Tcherepnine to open its 1949-50 season. Following the intimate program given by the distinguished composer-pianist, Mr. and Mrs. Tcherepnine were guests of honor at a reception given by De Paul University School of Music, where they are guest artist teachers. The coming of these two luminaries adds new *éclat* to Chicago's musical life and that of the Middle West. Though relatively unheralded, the two artists have been toasted to the echo by musicians and music lovers since their arrival from Europe.

The program played by Mr. Tcherepnine included Sonatine Romantique, Four Arabesques, and Etude de Concert, all conceived in his earlier period, and a suite, Show Case, composed in 1946. As a grand finale to this musical treat, the guest performed four of his Ten Bagatelles, following unanimous demand for "extras."

Ada Paggi's Singers Heard

From the studio of Ada Paggi have come many students now actively engaged in concert and opera tours, while several specialize in broadcasting and television appearances. Winifred Heckman has 15 concerts thus far booked for the near future by NCAC, and is to appear early this month with the Rodgers and Hammerstein show in Missouri. Miss Heckman appeared on the Wendy Barrie program on ABC television during the last week in September.

Virginia Wallace, another gifted vocalist from Miss Paggi's studio, appeared in Orchestra Hall recital on Sept. 25.

Virginia Parker's Activities

Virginia Parker's fall and early winter engagements include recital, radio and opera appearances. In the latter, Miss Parker sang the roles of Frasquita in the Carmen performance conducted by Edwin McArthur in Milwaukee, Oct. 27, and Laetitia in The Old Maid and the Thief presented at the Oak Park High School auditorium.

Miss Parker appeared on the Theater of the Air broadcast recently, and as solo artist for the Musical Arts Club, Le Circle Française, Rotary Club (Joliet), and the Chicago Alumni Chapter of S.A.I. She has been recently engaged as a regular soloist at the Central Church.

Cosmopolitan School of Music Notes

Advanced students of the Cosmopolitan School of Music presented in recital in late October were Dorothy Benson, Vivian Bell, Richard Meyers, John Ryan, Phyllis Johnson, vocalists; Howard Swanson, Lawrence Brulls, violinists; and Ray Barbour, Georgianna Kroll, Ilona Bakay, pianists. These students represented the studios of Harriet Case, Flora Waalkes, Daisy Waller Stephen, Thelma Frederiksen, Ramon Girvin, Jennie Thatcher Beach, William Phillips, Sally Horn, Nesta Smith and Clarence Eidam.

Boguslawski College of Music Events

The first session of Leonard Shure's Master Classes was held early in November. A large number attended this class. Irene Schreier, artist student of Dr. Shure, played.

Studio recitals for children in piano, violin, voice, and dramatic art departments were given on Oct. 1 and 29.

On Oct. 30 a recital took place in Baldwin Hall, presenting Ruth Cartwright, student of Lillian Boguslawski, and Joyce Thomas and Renée Leonard, students of Jane Ogden Hunter.

On Nov. 20 a recital will be given by Beatrice Scalone, Patricia Steichman and Martin Degian, students of Mona K. Jonas, Alex Joseffer and Lewise McCoy. A general school recital will precede this program, at which a number of the students of Ruth Daniels Nelson will be heard.

Francis Harvey has joined the faculty of the Boguslawski College and is giving work in corrective speech.

Students of Lillian Boguslawski and Jane Ogden Hunter are filling many professional engagements.

(*Continued on page* 15)

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SPONSORS, GUESTS AND ARTISTS OF THE NATIONAL MUSIC LEAGUE . . . Above, l. to r., Frank Chapman, Jr., Eugenie B. Cherkassky, promotion director, Wallace Magill, Mrs. Edgar M. Leventritt, Mrs. William S. Gross, Anna C. Molyneaux, managing director, Robert E. Simon, Jr., president, Gladys Swarthout, Dr. Carleton Sprague Smith, Mrs. Henryk S. Jordan, Mr. Modestini and Assis Chateaubrian. Below, l. to r., Alfred A. Rossin, booking director, National Music League; Lilian Kallir, pianist; Warren Galjour, baritone; Esther Glazer, violinist; Ellen Faull, soprano; Albert Linville, bass-baritone; Helen Clayton, soprano; Sidney Harth, violinist; Irene Rosenberg, pianist; James Wolfe, pianist.

Reception Given for Members Of National Music League

Mr. and Mrs. Henryk S. Jordan held a reception and musicale on Oct. 18 at their home in New York for the supporting members of the National Music League, non-profit concert management. Host and hostess with Mr. and Mrs. Jordan were Dr. Carleton Sprague Smith and Mrs. Edgar M. Leventritt.

A program of violin, piano and voice was given by artists of the League.

Robert E. Simon, Jr., president of Carnegie Hall and the National Music League, greeted the guests and the artists were introduced by Frank Chapman, Jr., Mrs. Anna C. Molyneaux, managing director, spoke briefly of the work of the League.

Guests included Leon Rothier, Gladys Swarthout, Baronessa Mazzonis de Pralafera (Winifred Cecil), Mr. and Mrs. Lionel Perera, Jr., Assis Chateaubrian and Mr. Modestini.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. Bronislav Gimpel, violinist, CH, E; Frank Northcutt, baritone, CRH, E; Loewenguth Quartet, TiH, E; Listeners Music Course, George Kent Bellows, CFCH, 5:30 p.m.

Nov. 16. New York Youth Concerts, CH, A; Frances Magnes, violinist, CH, E; Lorne Monroe, cellist, TH, A; Helen Thigpen, soprano, TH, E; Robbie Masterson, pianist, and Gosta Englund, baritone, TiH, E.

Nov. 17. New York Philharmonic-Symphony, Stokowski conducting, Wanda Landowska, harpsichordist, soloist, CH, E; Rose Bampton, soprano; Albert Spalding, violinist, and Hall Johnson Choir (benefit), TH, E; the Hunter Trio, CRH, E; Tollefson, accordion, TiH, E; Frederick Bristol, piano lecture, CFCH, 5:30 p.m.

Nov. 18. New York Philharmonic-Symphony, Stokowski conducting, Wanda Landowska, harpsichordist, soloist, CH, A; Joseph Fuchs, violinist, CH, E; Joseph Battista, pianist, TH, E; Loewenguth Quartet, TiH, E.

Nov. 19. New York Philharmonic-Symphony Young People's Concert, Dean Dixon conducting, CH, M; Frank Glazer, pianist, CH, A; Yi-Kwei Sze, bass-baritone, CH, 5:30 p.m.; Richard Korbel, pianist, CH, E; Dorothy Dring Smutz, pianist, TH, A; Lili Kraus, pianist, TH, E; Music Lovers Guild, TiH, E.

Nov. 20. New York Philharmonic-Symphony, Stokowski conducting, Wanda Landowski, harpsichordist, soloist, CH, A; Jeanne Mitchell, violinist, CH, 5:30 p.m.; Ebe Stignani, mezzo-soprano, CH, E; New Friends of Music (Horzowski, Leonard Rose, Frank Brieff, Alice Howland), TH, 5:30 p.m.; Chester Barris, pianist, TiH, A; NAACC, TiH, E; Gertrude Bennett, soprano, CRH, 5:30 p.m.; Clifford Woodbury, Jr., bass-baritone, CRH, E; William Mundle Singers, CFCH, 5:30 p.m.

Nov. 21. Alma Trio, TiH, E.

Nov. 22. Alexander Borovsky, pianist, CH, E; Loewenguth Quartet, TiH, E; Listener's Music Course, George Kent Bellows, CRCH, 5:30 p.m.

Nov. 23. Franz Rupp, pianist, TH, E; Paganini Quartet, TiH, E; Mary Shaw, soprano, CRH, E; Shoestring Productions, CFCH, E.

Nov. 24. New York Philharmonic-Symphony, Stokowski conducting, Jacques Abram, pianist, soloist, CH, E; Alkis Papaconstatinou, baritone, TiH, E; Shoestring Productions, CFCH, E.

Nov. 25. New York Philharmonic-Symphony, Stokowski conducting, Jacques Abram, pianist, CH, A; Muriel Kerr, pianist, CH, E. Shoestring Productions, CFCH, E.

Nov. 26. New York Philharmonic-Symphony, Stokowski conducting, Jacques Abram, pianist, soloist, CH, E; Pro Musica Antiqua, TiH, A; George Dyer, baritone, Octavina Maloof, soprano, Jack De Falco, tenor, TiH, E; Irene Dabrowska, pianist, CRH, E.

Nov. 27. Sybil Shearer, dance recital, CH, 5:30 p.m.; Pierre Fournier, cellist, TH, A; New Friends of Music (Hungarian Quartet, Reginald Kell, Milton Katims, Benar Heifetz), TH, 5:30 p.m.; Merces Silvia Telles, pianist, TH, E; Irene Inniss Bailey, pianist, TiH, A; New York Flute Club, CFCH, 5:30 p.m.

Nov. 28. Miklos Gafni, tenor, CH, E; Little Orchestra Society (Orazio Frugoni, pianist, soloist) TH, E; Alma Trio, TiH, E.

Nov. 29. Philadelphia Orchestra, CH, E; Mildred Johnson, mezzo-soprano, TiH, E; Listener's Music Course, George Kent Bellows, CFCH, 5:30 p.m.

Nov. 30. Ruggiero Ricci, violinist, CH, E; Bach Aria Group, TH, E; Paganini Quartet, TiH, E.

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St. Louis Symphony Opens 70th Season

ST. LOUIS, MO.—With a brass Fanfare and a rising salute from the audience, Vladimir Golschmann was noisily welcomed as he mounted the podium to inaugurate the St. Louis Symphony Orchestra's seventieth anniversary season, and the conductor's nineteenth. Audiences at both afternoon and evening concerts were large and enthusiastic.

The opening program, adhering mainly to the standard repertoire, consisted of Beethoven's Fifth Symphony, Berlioz' Roman Carnival Overture and Strauss' Rosenkavalier Suite. New works here were the fanfare from Dukas' La Péri and Schönberg's Theme and Variations. The latter was an easily assimilated opus of ingenious invention, far removed from the acidulous and dissonant experiments of some of this composer's previous works. The orchestra played with a brilliance and cohesion that was a credit to Mr. Golschmann's direction.

Margaret Truman Soloist

The eagerly awaited appearance of Margaret Truman resulted in two sold-out houses for the second symphony pair. Her modesty and charm were disarming. She sang Dove Sono from Mozart's Marriage of Figaro, encoring with O Mio Babbino from Puccini's Gianni Schicchi, and later gave a waltz by Glazounow, La Primavera, to which she added Richard Strauss' Ständchen.

Mr. Golschmann began the concert with Henri Barraud's Overture for Numance, which was composed especially for the orchestra's seventieth anniversary. This was followed by Schumann's Second Symphony, the Prelude to Lohengrin, and the Polka and Fugue from Weinberger's Schwanda. All in all, an event of unusual interest and musical satisfaction. Mrs. Harry Truman and several of the Truman relatives were guests, as was Helen Traubel, who reputedly has been advising on Margaret's musical career.

Recitalists Applauded

Tossy Spivakovsky made his local debut in a violin recital as the opening attraction on the Principia Concert Course. The large Howard Hall audience was introduced to an artist of high rank, whose program would tax the abilities of any of his contemporaries. The Bach Chaconne, the Brahms D minor Sonata, and two groups of shorter works encompassed practically every mood. The artist was master of all the technical demands. The capable keyboard assistant was Leon Pommers.

An interesting piano recital was given at the Wednesday Club Auditorium by Charlotte Martin, who has had successful appearances in several European centers as well as in Mexico and many American cities. In her first appearance here, she revealed a well-grounded musicianship and seemed as much at home with moderns as with the classics. The Bach-Liszt Organ Prelude and Fugue in A minor was powerfully intoned and with clarity of execution. Beethoven's "Tempest" Sonata was deftly performed, as were Schumann's Symphonic Etudes. Chopin, Debussy and Ravel were also played according to the best tradition. Her audience evidenced keen enjoyment.

O. C.

CHICAGO

(*Continued from page 14*)

Cramer to Present Symphonette

Clarence Cramer, local manager, has announced plans for presenting Mishel Piastro and the Longines Symphonette of radio fame in their first personal appearance tour, opening Oct. 2, 1950.

Parthenia Vogelback and Rudolph Ganz in Two-Piano Recital

The American Opera Society (National) presented Parthenia Vogelback and Rudolph Ganz in a two-piano recital at The Casino on Oct. 26. Their program recognized all tastes. A Bach Prelude and Fugue in G major, transcribed by Silvio Scionti, was followed by Schumann's Andante and Variations, op. 46, after which Joan Trimble's Buttermilk Point (Reel) and William Walton's Popular Song from Façade were played and repeated. The final work was Danses Andalouses by Manuel Infante, a comprehensive composition in three parts: Ritmo, Sentimiento, and Gracia. Two encores given were Romance by Arensky and his well-known Waltz. After the performance, which was warmly received, tea was served.

J. DEL.

Associated Concert Bureau's National Finalists Heard

Anton Schubel presented the national finalists of the nationwide auditions of the Associated Concert Bureau in Carnegie Recital Hall on Nov. 5. Those appearing were Phyllis Frankel, Patricia Hays, Margaret Brink and Myra Lee McNeill, sopranos; Byrd Austell Thompson, contralto; Bernard Johnson, baritone; Helenka Elias and Virginia-Gene Shankel, violinist; Merle Maarten and Fern Nolte-Davidson, pianists. Accompanists were Elsa Fiedler, William Thomas Bradley, Marienka Michna, Dolores Rodrigues.

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NEW YORK CONCERTS: Novelties Given by Orchestras and Recitalists

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Leopold Stokowski conducting, Oct. 20, E.—This was the occasion for distinguished music making. Two Russian compositions, Miaskovsky's Slavic Rhapsody, op. 71, and Glière's Symphony No. 3 ("Ilya Mourometz") comprised the first half. The former work, written recently, received its American premiere. It is a poetic composition, colorfully orchestrated; thematic material is modal and folk-like in character, beautifully stylized, for the composer's technique is a highly developed one. Glière's Symphony, completed in 1902, was given an exciting performance, appropriate for its program, which deals with the adventures of Ilya Mourometz, Russian folk hero. The long, elaborate score contains grandiose climaxes, intense lyricism, and powerful, vivid orchestral colors, exploited to the full by Stokowski. Mozart's Notturno, for four orchestras, was played with ideal tonal balances, that pointed up the composition's intricate echo effects. A magnificent performance of Strauss' Death and Transfiguration, in which the entire orchestra sounded like one great, sonorous instrument, concluded the concert. G. B.

Oct. 23, A.—The Sunday Philharmonic program began with Beethoven's Leonore Overture No. 3, again under Stokowski's baton, repeated the Mozart and Gliere works, and concluded with Tales from the Vienna Woods and The Beautiful Blue Danube waltzes in commemoration of the death of Johann Strauss, June 3, 1899.

Oct. 27, E.—The program opened with Wagner's Lohengrin Prelude, the other classical work being Beethoven's "Pastoral" Symphony. Strangely enough, both suffered from a certain driness. The Prelude did not have the transcendental beauty it demands, nor the Symphony the lyric quality in which it abounds.

A completely different picture was the reading of The Song of the Wood Dove from Schönberg's Gurrelieder, with Martha Lipton as the soloist. Her sensuous, velvety voice and fine musicianship gave the excerpt its full dramatic power. Mr. Stokowski imbued the accompaniment with the Tristan-like longing it expresses, and convinced one that this is one of the finest pieces of orchestral writing of Schönberg's early period.

The other novelty was Villa-Lobos' symphonic poem Uirapuru, based on a Brazilian folk legend. The glittering, imaginative score was portrayed in all its shifting and exotic beauty.

Oct. 30, A.—Two Bach transcriptions by Stokowski, the Sinfonia from Cantata No. 156, "Ich steh mit einem Fuss in Grabe," and the same master's sacred song Mein Jesu, was für Seelenweh, opened the bill, replacing the Lohengrin Prelude. Otherwise, the program was the same as on Oct. 27. H. W. L.

Nov. 3, E.—Stokowski opened this concert with the Concerto Grosso for three solo trombones, tuba and orchestra by Arcady Dubensky, a composition of conservative bearing, well written for the instruments. The composer, a member of the string section, took a well deserved bow to warm applause.

David Diamond's Overture to The Tempest by Shakespeare, another premiere, is an imaginative introduction to the play. It commences and closes with high strings, recalling the Lohengrin Prelude; the middle section describes the storm with violent figurations in the strings, interspersed with outbursts of the brass and woodwinds.

Ernest Bloch's Two Symphonic Interludes from Macbeth, an opera written in his twenties, shows the hand of the future master. It is highly romantic and emotional music, with a strong dramatic impact, imaginatively orchestrated.

The soloist was Pierre Fournier, who played the Schumann Concerto in A minor for cello and orchestra with refinement and romantic feeling, though there were certain deviations in pitch. Haydn's "Clock" Symphony closed the program. H. W. L.

Grace Castagnetta, Oct. 22, A.—The gifted pianist showed taste combined with fine musical understanding and an excellent technique. Ravel's Alborado del Gracioso and Ondine received poetic performances, in which their complex musical textures were projected with clarity. The artist's own difficult Third Sonata was given a brilliant premiere; this work contains expressive themes, developed effectively for the most part, although at times the writing seems redundant. Miss Castagnetta's final group consisted of clever improvisations on themes suggested by the audience. The first half of her program included early English music, Chopin compositions, and Schumann's Sonata in G minor. G. B.

Nicanor Zabaleta, Oct. 22, E.—The harpist's second recital in a month drew a large crowd that attested his considerable following here. Displaying the same fine artistic qualities that marked his first appearance, Mr. Zabaleta offered Handel's Suite in G, Méhul's Sonata in A, sonatas by Albeniz and Galles (all played from original manuscripts without transcription), Tournier's Sonatine for harp, the first performance of a Sonata by Lecuna, dedicated to Mr. Zabaleta, an ancient Spanish Sarabande (composer unknown), and Variations for the instrument by Luis de Narvaez. M. L. S.

Mischa Elman, Oct. 23, E.—More than forty years after his sensational American debut as a boy prodigy in December, 1908, Mischa Elman proved again—as he has constantly demonstrated through the long period of a celebrated career—that he has few peers in the violin field. The opening Handel-Gevaert Sonata in E major was sumptuously intoned and brought a hush over the audience. From then on, Elman held his hearers under as sure control as he did his Stradivarius. Pure tonal beauty, technical skill of intonation in chordal passages, wide dynamic range, ability to spin a phrase into a liquid whisper—in short, playing on a high plane of interpretative sensitivity—made for performances such as one seldom hears. The program also included the long Fauré Sonata in A major; Bach's unaccompanied Chaconne; the brilliant Bruch Concerto in G minor; three Dances by Lazar, and the Wieniawski Polonaise Brillante in D major. Wolfgang Rosé, as accompanist, shared in the vociferous applause. M. C.

Szymon Goldberg, Oct. 25, E.—A program for violin solo and chamber orchestra, consisting of four concertos—Bach's in E major and A minor, Hindemith's Music of Mourning, and Haydn's Concerto in C major—brought to its feet an enthusiastic audience which filled the hall. Mr. Goldberg, a superb musician, played the four concerti with supreme mastery of style, finest expressiveness in tonal production and most delicate balance with the orchestral accompaniment.

Serving in the double capacity of conductor for the chamber ensemble and soloist, he gave to the audience a musical experience not soon to be forgotten. Concerning the string ensemble, it was on equal level with the soloist. The ovation bestowed on the artist at the conclusion of the program was acknowledged by Mr. Goldberg by repeating the Adagio from the Haydn Concerto with the heavenly F major theme, based on the ascending scale. H. W. L.

Sascha Gorodnitzki, Oct. 26, E.—Before a large audience, Mr. Gorodnitzki played a program consisting of two Mendelssohn pieces, Beethoven's Thirty-two Variations in C minor, the Liszt Sonata in B minor, a Chopin group including the Andante Spianato and Grand Polonaise Brillante, and the first New York performance of the Regency Suite, op. 38 (from a story by Max Beerbohm) by Harold Triggs.

This pianist's art is prismatic and many-faceted; its play of color and mass of climactic effects provided many thrilling moments. There was, too, a marked development in poetic depth, particularly in the great Liszt work and in the Chopin numbers. The Beethoven variations, on the other hand, might have been played with more variety of expression. The Triggs suite offered an effective, if not overly important series of five descriptive episodes, for the most part deftly mirroring the classical idiom. D. B.

Anatole Kitain, Oct. 29, A.—The pianist devoted his annual recital to an all-Chopin program, a happy choice. Mr. Kitain delves deeply into the poetical and lyric wealth of this master's *oeuvre*. His most convincing playing was heard in the Fantasy in F minor, op. 49 (especially the lyric passages), which was preceded by four Preludes from op. 28. In the B minor sonata Mr. Kitain's dazzling technic was evident in his interpretation of the Scherzo.

An interesting offering was the first New York performance of the Nocturne in C minor, one of Chopin's earliest published compositions (1827). The work of the 17-year-old composer has many trademarks of his later style. It was performed with delicacy and finesse, as were the other numbers—the Ballade in F minor; Barcarolle in F sharp minor; Barcarolle in F sharp minor; two Nocturnes, three Etudes, two Mazurkas, the E flat minor Polonaise and the A flat major Valse Brillante. H. W. L.

Leonid Hambro, pianist, Oct. 30, 5:30 p.m.—Opening the second season of Twilight Concerts, Mr. Hambro reiterated the impression that he has unusual artistic potentialities. His program contained Mozart's Fantasia in C minor (K. 475), Beethoven's Bagatelles, op. 119, No. 3 and op. 125, No. 4, the Chopin Sonata in B flat minor, the Schubert Impromptus in F minor, op. 142 No. 4 and G flat, op. 90, No. 3, Liszt's Mephisto Waltz, Bartok's Eight Improvizations, op. 20. In the interpretation of these varied items, the pianist revealed a play of light and color, as well as the more solid virtues of intellectual insight and firm technic which in the main distinguished the recital. Particularly impressive was his playing of the Mozart Fantasia, markedly dramatic in its command of form and restrained evocation of mood. There were some vocal acclamations at the conclusion. D. B.

Miklos Gafni, Nov. 1, E.—Retaining the natural beauty of his tenor voice that impressed New York on his first appearance here, Gafni also possesses a dynamic personality. Unfortunately he has not used the intervening time for all the needed improvement in production and gaining comprehension of content in the standard repertoire. He sang a program mostly of familiar selections by Giordani, Durante, Handel, Rossini, Schubert, Brahms, Strauss, Verdi, Cilea (the lament of Federico from L'Arlesiana), Mozart, Rachmanin-

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FAMILY GROUP . . . Alexander Tansman, composer, relaxes on the coast of Brittany with his two daughters, Mireille and Marianne.

off, Hageman, di Crescenzo, Tosti and a Hungarian group including an excerpt from Kodaly's Hary Janos. His audience, which packed the hall and overflowed to the stage, approved him to the hilt. One of the evening's assets was the invaluable piano support of Otto Herz.
M. L. S.

TOWN HALL

Cecilia Hansen, Oct. 20, E.—Returning after some 20 years' interim to New York, the distinguished European violinist and Auer pupil played to a hall including a number of well-known colleagues. Her musicianship is of a high type, her cantilena bowing of unusual purity, and there is an almost complete absence of so-called "showmanship" in her art. In Locatelli's Sonata da Camera, with David Stimer at the piano, her work was restrained, grave and stylistically fine. The Bach solo Partita No. 3, in E major, was set forth with unusual subtlety and gradation of tones, with vigor, grace, beautiful shading and lyricism in the *gavotte* especially, if there were a few scrapey tones and some slight inequalities in pitch. The Beethoven "Kreutzer" Sonata was done in the grand style, with moments of superb and transfiguring lyricism, a general depth of conception, though the physical realization was not always devoid of scratchiness, and the piano sometimes sounded heavy-handed. The remainder of the list included Paganini's D major Concerto and the Divertimento by Stravinsky, further evidences of an art that is matured and lofty. R. M. K.

Katherine Bacon, Oct. 22, A.—The noted pianist again demonstrated her deep and mellowed musicianship and singing tone in Beethoven's Sonata, op. 31, No. 2, the Bach-Liszt Fantasie and Fugue in G minor, the familiar Melody from Gluck's Orfeo transcribed by Sgambati, the Chopin Ballade in F minor, Schubert's Impromptu in G flat; Hark! Hark! the Lark and Erl-King (Schubert-Liszt) and three Ravel numbers. Meticulous balance and intellectual discernment marked Miss Bacon's playing, as well as sensitivity of feeling, qualities which compensated to a large degree for occasional absence of power and brilliance. The artist showed the intellectual grasp which is a product of long acquaintance with a masterpiece, particularly in the Beethoven Sonata, which had warm lyricism as well as nice adjustment of detail and command of structure. L. D.

Peter Pears, Benjamin Britten, Oct. 23, E.—Fine coordination of voice and piano marked the unusual and delightful recital given by Peter Pears, tenor, and Benjamin Britten, composer-pianist, in their first appearance here. The interesting program was made up of early English airs by Ford, Rosseter, Dowland; a fine group by Purcell; English folk-tunes with Britten-arranged accompaniments, and the composer's own settings of the Seven Sonnets of Michelangelo. Mr. Pears exhibited artistry and a musician's musicianship; color, style and diction were notable in everything he sang. His voice is innately sweet in quality but limited in dynamics. That the singer won acclaim in the dramatic Britten operatic scores is a tribute to his use of these resources. He was at his best in the songs requiring sensitive interpretation and intensity of feeling.

The folksong settings ranged from the exquisite Down in the Sally Gardens to the jollity of Sweet Polly Oliver. The Sonnets, while retaining the romanticism of their period, were original and appealing in their harmonic texture, and brought an ovation from the large audience for the gifted artists. M. C.

The Little Orchestra, Thomas Scherman, director and conductor, Oct. 24, E.—Opening the third season, this ensemble used programming which betrayed fine imagination. The virtuoso ensemble was equal to the difficult demands posed by the opening Music for Strings, Percussion and Celesta by Bartok, which Mr. Scherman interpreted with clarity. The other orchestral work was Beethoven's Octet, op. 103, for wind instruments, with Bruno Labate and Jerome Roth, oboe; Anthony Gigliotti and Jack Kreiselman, clarinets; Bernard Garfield and Sabatino Masucci, bassoons, and Anthony Miranda and Raymond Alonje, horns. This gem of chamber music received a performance memorable in lyrical beauty.

Soloists were the duo-pianists Luboshutz and Nemenoff, who first played C.P.E. Bach's Concerto in F for two pianos and orchestra. This work foreshadows much later developments in music; in the second movement the spirit of Beethoven's G major Concerto is conjured up in its romantic feeling. Their other offering was Martinu's Concerto for Two Pianos and Orchestra, commissioned by them. The performance gave the work its due in technical and musical skill. H. W. L.

Appleton and Field, Oct. 21, E.—The duo-pianists, in the second recital of their series, Two Pianos through Four Centuries, opened with Brahms' Haydn Variations and closed with Saint-Saens' Variations on a Theme by Beethoven. The centerpiece was the original version of Schumann's popular Andante and Variations, written for the two keyboard instruments, two cellos and horn. This "first performance" illumined the work with highlights of tonal coloring not in the later two-piano adaptation. The composition came to full life in their well coordinated performance. Schubert's Fantasy in F minor for piano, four hands, completed the list, received with marked enthusiasm.

Nov. 4, E.—The same artists in their final program concentrated on contemporary composers—Stravinsky's Concerto for two pianos, Hindemith's Sonata for one piano, four hands, Milhaud's Scaramouche Suite and Bartok's Sonata for two pianos and percussion (with Alfred Howard and Abe Marcus as the excellent assistants on timpani and percussion). With the exception of the Milhaud piece, entertainment at its best, the works made great demands on listeners and performances alike; the two artists did themselves proud. Prolonged applause prompted them to repeat the last movement of the Bartok Sonata.
H. W. L.

Chamber Art Society, Robert Craft, conductor, Oct. 22, 5:30 p.m.—Stravinsky's Suite No. 1 opened this over-generous program, followed by that composer's Renard, cantata for voices and chamber orchestra, enlisting Robert Harmon and William Hess, tenors; William Gephart and Leon Lishner, basses. The same composer's Little Canon for two voices, Hommage à Nadia Boulanger, had a spirited proclamation by Hess and Harmon, the first performance of an opus replete with technical pitfalls. (The Stravinsky Preludium for piano, listed for first performance, was omitted due to copyright difficulties, according to announcement made to that effect.)

Another first performance was that of the Duo for violin and piano by Arthur Berger. Joseph Fuchs, violin and Leo Smit, pianist, acquitted themselves well in this complex and somewhat eclectic offering. Mozart was represented by his lovely Clarinet Concerto in A major (K. 622) played *con amore* by that superb artist, Reginald Kell. Other works heard were Falla's Concerto for harpsichord, with flute and oboe, in which Sylvia Marlowe revealed virtuosity at the solo instrument; and Alban Berg's Chamber Concerto for piano, violin and 13 wind instruments. Robert Cornman, pianist, and Isadore Cohen, violinist, were featured in the final number, extending until nearly eight o'clock. H. I. B.

Stefan Bardas, N. Y. recital debut, Oct. 23, A.—Although this was Bardas' first appearance in New York recital, he is an experienced artist, having played elsewhere in this country, in Italy and England; and as official pianist with the Chicago Symphony, under Rodzinski and Ansermet. For his introduction here he chose the Mozart Fantasy in D minor, the Sinfonia, Arioso and Toccata, op. 59, by Alfredo Casella (once his teacher), Chopin's Sonata in B flat minor, six etudes by Debussy, and the Sonata in F sharp major by Scriabin. Mr. Bardas revealed the maturity and interpretative scope to undertake such a list. His outstanding qualities are sometimes precipitate vitality and an individuality based firmly on musical taste and knowledge. Technically and expressively he is capable of delicacy of effect as well as virtuosity, although his inclination at times is toward the latter. The Chopin work had a memorable exposition, power blending with poetic concept. D. B.

John Lloyd, Oct. 23, 5:30 p.m.—A program of music for dramatic tenor presented this singer in O Paradiso from Meyerbeer's L'Africana, the Flower aria from Bizet's Carmen; Onaway! Awake, Beloved! from Coleridge-Taylor's Hiawatha; Handel's Rend'il sereno al ciglio; Lieder of Strauss, Brahms and others, and a final group that included songs from Wales, Mr. Lloyd's birthplace. The artist revealed a voice of generous volume and fine natural quality. However, either nervousness or faulty training kept him from consistently singing his best, and there were deviation from pitch and uneven production at times. The accompanist was Lois Blakeley Orbell. D. B.

David Holland, pianist, Oct. 26, E.—After an absence of four years from the New York concert platform, Mr. Holland returned to play a program featuring the Sonata in A minor, op. 143 by Schubert, that of Mozart in B flat major, K. 570, Schumann's Papillons, three Sonatas by Scarlatti, Debussy pieces, Sonatine, No. 2 by Fuleihan and the latter's transcription of the Bach Prelude and Fugue in E minor. Apparently not in his best form, the pianist nevertheless gave a musicianly and creditable exposition of this list; poetic beauty was achieved and the whole effect was of discernment. In the climaxes and portions demanding great power he seemed inhibited, perhaps by nervousness. D. B.

Floyd Worthington, Oct. 27, E.—Clear diction, warm quality and smooth projection of tone were outstanding attributes of the recital. In addition the baritone offered a melodious program of musicianly standard. The singing at times was a little light in the lower range, but interpretation was unfailingly effective.

Beginning with airs of Mondonville, Gluck and Handel and a fine Schubert

(*Continued on page 18*)

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NEW YORK CONCERTS

(*Continued from page* 17)

group, Mr. Worthington continued his emphasis on the lied with an excursion into Scandinavian music, returning to the German with songs of Loewe, Brahms, Mahler, Wolf and Oscar Meyer. A mixed group in English completed the list, including Death the Commander, by Moussorgsky; Marzials' Twickenham Ferry; and songs of the folk order by Delius, Allen and Nelson. John Alstrand was the accompanist. M. C.

Robert Brink, Oct. 28, E.—The violinist displayed excellent musicianship, careful workmanship. and a generally pleasant tone quality. His dynamic range, however, was only a moderate one, so that sometimes a lack of color and vitality unfortunately resulted. This was true in the Allegro movements of Bach's Sonata No. 3 in E major, otherwise well done.

After concluding the first half of his program with Mozart's Concerto, K. 218, Mr. Brink returned to play the New York premiere of Ervin Henning's earnest and polytonal Sonata for Violin and Piano, written for him and completed last year. Three short pieces from Ibert's Histoire and Wieniawski's Polonaise Brillante No. 2 ended the concert. Robert Ball was the capable accompanist. G. B.

Bronstein Symphonietta, under **Raphael Bronstein,** Oct. 29, A.—This newly organized ensembled gave the initial concert of three Saturday matinees and established a high standard of tonal interpretation. Mr. Bronstein was an artistic leader, coordinating his forces with a sure hand and obtaining clear and precise response. Programmed were the Chaconne in G minor for strings by Purcell; Madrigali by Monteverdi-Malipiero; Toccata, Bourrée and Gigue (Scarlatti-Casella); Pulcinella Suite (Pergolesi-Stravinsky); a harp transcription of Handel's Sixth Organ Concerto; Ravel's Introduction and Allegro for harp and orchestra, and the premiere of Mr. Bronstein's Romantic Suite. Soloists in the two harp works was Edward Druzinsky, scoring for technical deftness and comprehension of musical intent. The conductor's composition was a pleasant lyric one. D. B.

Max Carr, N. Y. debut, Oct. 29, 5:30 p.m.—This pianist revealed evident talent and technical command in a program of pleasing fare. A pupil of Harold Bauer, the young artist displayed a tone of liquid clarity devoid of forcing.

Two first performances were listed—Nocturne by Joseph W. Clokey, and Con Spirito by Ludmila Ulehla, the latter composer being present to take a bow. Both new works are modern in spirit, but neither shows great originality. Other items intelligently performed by the pianist were Three Sonatas, F minor, D minor, A major, of Scarlatti; the Sonata "Appassionata" by Beethoven; Interrupted Serenade and The Goldfish, Debussy; The White Peacock, Griffes; Five Pieces from Kaleidoscope, Goossens; and the Fantaisie in F minor by Chopin. H. I. B.

Maggie Teyte, Oct. 29, E.—Added to her usual superlative interpretation and diction in the French songs, the soprano proved to be in her best vocal form. Her singing was marked by clarity of attack, particularly in the high range, sure and skillful whether *forte* or *piano;* and she floated her tones effortlessly, utilizing a clean scale without perceptible quality change, holding listeners spellbound by use of imaginative coloring and emotional accent in quality and phrasing. An occasional slight roughness in tone did not disturb the vocal line.

Miss Teyte commenced with a group of Brahms, in which she did not follow the printed list, Dein blaues Auge being sung with special attractiveness. The dramatic rendition of Wolf's Mignon and the ten songs of the Fauré Cycle, La Chanson d'Ève, difficult and atmospheric, were striking. Delius' Irmelin, with its haunting loveliness, the exquisite Hebridean folksong Land of Heart's Desire and the air from Debussy's La Damoiselle Elué were distinguished items. The soprano continued beyond the scheduled program, granting request numbers from an audience that refused to leave until the stage curtains were closed. George Reeves was a fine accompanist. M. C.

Richmond Gale, Oct. 30, A.—A good-sized audience enjoyed a pleasant musical experience at this pianist's recital. Mr. Gale plays well from both technical and expressive viewpoints, and has a tone of lyric beauty. The Bach-Busoni repertoire contributed two Chorale-Preludes and the Chaconne. He continued with Brahms' Handel Variations, three Chopin offerings, including the Fantasie in F minor, and a concluding group by Halsey Stevens, Scriabin, Granados and Albeniz. The Stevens piece was Rondo

PRECEPTRESS AND AWARD WINNER . . . Artiss de Volt with Hermann Ertl, Austrian harpist, who studied with her in Salzburg this summer on the scholarship offered by the Mozarteum. A similar scholarship is announced for 1950, auditions to be held just prior to the opening of the course, at the academy, before Dr. Bernhard Paumgartner, director, and two other judges. Harpists in this country may make application to Miss de Volt for these hearings.

(1940), a skilfully written score, reminiscent of the turn-of-the-century idiom, given its first New York presentation. M. L. S.

New Friends of Music, Oct. 30, 5:30 p.m.—The Saidenberg Little Symphony (Daniel Saidenberg, conductor), assisted by Julius Baker, flute, and with Hortense Monath as soloist in Mozart's Piano Concerto in E flat major (K. 271) opened this year's season of the New Friends of Music.

Bach's Suites for Orchestra No. 2 in B minor and No. 1 in C major were the orchestral offerings, in a most satisfactory interpretation. Clarity of design and wealth of lyric beauty came to realization, with Mr. Saidenberg adhering to the minutest detail of the magnificent scores. Baker played the flute solo in the first suite with technical skill and musical understanding.

Miss Monath as soloist in the Mozart Concerto gave a well proportioned reading, the only exception being a coolness by which, especially, the Andantino lost some of its flavor. H. W. L.

Doris Dunlop, N. Y. debut, Oct. 30, E.—Charming in manner and appearance, the gifted Canadian mezzo-soprano revealed a style of singing that quickly roused the approval of the audience. Her voice is warm in texture, not powerful, but of ample range and, if not always ideally produced, pleasant to listen to. The sensibly timed hour's program contained Bleib bei uns, Bach; Arias from Admeto and from Semele, Handel; Stern mit den goldnen Fusschen and Herbstentschluss, Wolf; Der Gang zum Liebchen, Lied, and Botschaft, Brahms; Les Yeux de Berthe, Charpentier; Prison, Fauré; Chanson de la Mariée, Ravel; Recueillement, Debussy; Hôtel and Voyage à Paris, Poulenc. Songs in English concluded the list—Serenade, Carpenter; A Nun Takes The Veil, Barber; The Buckle, De La Mare-Bliss; The Sally Gardens and Oliver Cromwell, both by Britten. Among the encores, Annie Laurie was movingly sung. Miss Dunlop was fortunate in the fine piano support of Paul Meyer. H. I. B.

Evelyn Eby and **Reginald Bedford,** N. Y. debut, Oct. 31, E.—The Canadian duo-pianists opened their recital with three transcriptions of Handel and Bach, closing the first group with a well balanced playing of Chopin's Rondo in C major. From this point on, they gave original two-piano music. Brahms' Variations on a Theme by Haydn, musically projected, closed the first half. Later came the first movement from En blanc et Noir by Debussy, two pieces by Germaine Tailleferre, Jeux de Plein Air, and Ravel's Ma Mere l'Oye. In all three works there were moments of impressiveness, but synchronization of the playing sometimes was not fully achieved.

Three Sketches by Violet Archer received a first performance here. Miss Archer, a leading Canadian composer, has provided a welcome addition to the two-piano repertoire. The two corner movements are of lively character, the middle part a lyric Impromptu. Rachmaninoff's Tarantella closed the program, cordially received by the audience. H. W. L.

New York Trio (Frances Blaisdell, flute; **Lucile Lawrence,** harp; **Seymour Barab,** cello), Nov. 2, E.—The ensemble made its first appearance in this city, presenting a program laudable for its imaginative mixture of classical and contemporary music. Leclair's Sonata à Trio opened the concert; Buxtehude's Trio Sonata provided the first number after intermission and Phil. Krieger's Trio Sonata closed the list. Of contemporary works we heard André Jolivet's Les Mages, a charming impressionistic piece, Normand Lockwood's Allegro gracioso and Adagio cantabile (first performance) and Jacques Ibert's Trio. Also premiered were Wallingford Riegger's Suite for flute alone and Lou Harrison's Suite for cello and harp, especially written for the New York Trio.

All three artists are fine musicians; more frequent playing of the ensemble should help to perfect the tonal blend. The harp often overshadowed the flute. Barab, with his fine tone, was heard to best advantage in the Harrison Suite. For friends of distinguished chamber music, this ensemble will fill a gap. H. W. L.

CARNEGIE RECITAL HALL

Wiliam Keller, pianist, was heard on Oct. 25, revealing a voluminous tone, flexibility and innate musicality. His weakness is keyboard mechanics; intensive technical study should increase his confidence and free his genuine expressive gifts. His program held works of Mozart, Beethoven, Liszt, Chopin, Schumann and Turina.

Marienka Michna, Oct. 30, A.—This young pianist plays with both intelligence and feeling. The softness and tenderness of Evening (one of the Fantasy Pieces by Schumann, all of which were included in the program) were beautifully rendered. Two works were introduced by Miss Michna—Jan Cikked's Sonatina, op. 12, No. 1 and a Characteristic Suite in the twelve tone technique by Julia Smith. The latter is an adroit piece of satirical writing in this unfamiliar frame. The recitalist also offered music by Haydn, Chopin, Rachaninoff and Liapounow, performed with skill. M. V.

Gerda Christensen, soprano, on Nov. 1 offered songs and arias by Mozart, Gounod, Donizetti, Menotti, Gershwin, Britten, Duparc, Hahn and others, and Danish folksongs. The latter were accompanied by Karen Spange Eskild, and the rest of the program by Frederic Kurzweil. Miss Christensen had an interesting list. Her voice is naturally full and pleasing, although handicapped by some faults of production.

Anecdotes of "Golden Age" in Opera And in Oratorio Told by Anita Rio

The pre-World War 1 Golden Age of singing is the background of Anita Rio, who now teaches singers of this generation in her New York studio in the Chelsea district of New York. The street is a wide and relatively quiet one, with beautifully white entranceways. Mme. Rio's studio-apartment is spacious and high-ceilinged, its walls decorated with mementos of a distinguished singing career. On the marble mantelpiece is a framed program of Covent Garden Opera House, where Mme. Rio made her debut as Donna Elvira in Don Giovanni with Emmy Destinn and John McCormack. Other prized and time-yellowed records are from her early appearances as soloist with the Boston Handel and Haydn Society, and under Emil Mollenhauer and his touring Festival Orchestra. These programs also list as soloists such eminents as Louise Homer, Emilio de Gogorza and others.

"When I went to Europe," said Mme. Rio, "I first studied in Germany for a year and a half, then decided that my best medium was the Italian repertoire. In London I was introduced in a series of concerts. One day while walking down the Strand, I found myself directly behind a man with a sort of sandwich board on his back. On it was blazoned an announcement of my next concert, describing me in large Gothic letters as 'America's Festival Soprano.' At that time, while I had had wide experience in oratorio and singing opera in concert, I had never appeared in a stage performance. But the late Percy Pitt, then conductor of Covent Garden Opera, who had heard my recitals, came to see me and proposed that I make my debut under his baton in Don Giovanni. Never shall I forget that experience. Having had only three fragmentary rehearsals, I am eternally grateful that Mme. Destinn, the Donna Anna, proved a gracious and good friend. She helped me with the stage business, and her generous cheerful manner took away much of the terror of the occasion. In the scene of the Three Masks, she murmured something which I didn't catch. Afterwards, I ran to her in the wings. 'What did I do wrong?' I asked anxiously. 'Wrong?' she repeated. Then she laughed. 'I just told you that I had seen'—mentioning a famous contralto—'sitting in the fourth row.' I was amazed that an experienced singer could be so calm in a performance that she could actually note faces in the audience.

ANITA RIO,
from a drawing by her husband, Eugene Higgins.

Memories of Some Notables

"My debut was a success, and Pitt was pleased with me. During my stay at Covent Garden — and at other opera houses, too—I received nothing but kindness and encouragement from my colleagues. Episodes of professional jealousy —such as the famous sticking of Caruso by a hatpin held in an unseen hand as he leaned against a canvas backdrop—never happened to me.

"While I was at the London Opera House, one of the dressing rooms was vacant and conspicuously bolted with a large padlock. Behind these barriers were the quarters of Melba, absent at that time in Australia. From what I was told, the great diva, while admired by all for her singing, did not always create harmony as a person. One tale was that she once entered, rather late, a musicale at a private house. Elgar, the personification of British dignity, was seated at the piano, playing one of his new compositions. Melba walked up to him, smote him mightily between the shoulder blades, and cried in a hearty voice, 'Hello, there, old top!'

"After Covent Garden, I went to Italy. In Rome, I coached for a debut at the Royal Opera, in La Sonnambula under the baton of Mancinelli, with Bonci in the tenor lead. This tenor was a wonderful artist, and singing with him was delightful—but he was so short that I, who am not extraordinarily tall, had to crouch and bend my neck at a right angle to get my head upon his shoulder. After Rome, I sang in Venice, Genoa, Perugia, and then again in Rome, where I was soloist with the Augusteo Orchestra under Molinari.

The War Intervenes

"I looked forward to my return to Covent Garden. But before it could take place, the war broke out, and all Americans had to leave Europe for their own country. No one thought then that the conflict would last long, but it went on for four years. At the end of that time I was established in New York, and had begun a new and absorbing career—that of teaching."

In this country Mme. Rio made her debut with the Boston Handel and Haydn Society in Messiah, followed by a number of other dates with this organization; three appearances at the Worcester Festival and Messiah with the New York Oratorio Society under Frank Damrosch in addition to her three spring tours with Mollenhauer and Boston Festival Orchestra.

She says that, although opera ranks a close second in her esteem, she has most creative joy out of training a young voice for the great oratorios. "For line and musical grandeur," she says, "this form is pre-eminent."

M. L. S.

Washington Orchestra Opens Season Under New Conductor

By JAMES G. DEANE

WASHINGTON.—A sellout crowd greeted the National Symphony Orchestra's new 39-year-old conductor, Howard Mitchell, on Oct. 26, when he opened the orchestra's 19th winter season here.

It was the first time since the orchestra's beginning that Hans Kindler was not on the podium for the season's opener, and the orchestra paid tribute to its late founder with Bach's "Komm, süsser Tod." Mr. Mitchell, Dr. Kindler's first cellist for 16 years, resumed his former place during the memorial, leaving his baton at the empty podium.

Yehudi Menuhin was the soloist, making his first appearance with the orchestra in several years. His vehicle was the Elgar Concerto, which seemed overly long and even-keeled for an occasion billed as "gala." On the other hand, William Schuman's American Festival Overture, which opened the list, was certainly lively enough, and the Beethoven Seventh, climaxing the program, was taken at a pace to keep the 3,800 in Constitution Hall thoroughly awake. The second and fourth movements, in fact, seemed unusually rapid, but this did not diminish the enthusiastic applause at the end.

Eugene Ormandy and the Philadelphians also memorialized Dr. Kindler at their first program of the season, which preceded by a week the National opener. Ormandy chose the *allegretto* movement of Beethoven's Seventh and made it sound as it should on such an occasion.

In the remainder of the program, the ensemble gave evidence of the rigorous practice schedule it has maintained in recent months. The Bach Toccata and Fugue in D Minor, Schönberg's Verklärte Nacht and the Brahms Second Symphony were its offerings, well played.

National Gallery Orchestra Opens

Richard Bales and his National Gallery Orchestra got the jump by several weeks on the two major ensembles, with a series of Sunday-night programs that included such standbys as the Mozart Third Violin Concerto, with Giovanni Bagarotti making an impressive local debut; Haydn's First Concerto, also with Mr. Bagarotti; and Haydn's Symphony No. 104; and novelties such as Ross Lee Finney's Concertino for Piano and String Orchestra, with Dorothy Parrish as soloist; George Frederick McKay's Port Royal 1861, a folksong suite for string orchestra; and Miklos Rosza's score for the movie, the Red House, all in their Washington premieres.

Other recent gallery concerts featured Richard Farrell, New Zealand pianist newcomer; the American University String Quartet, and the same quartet with Sylvia Meyer, harp, and Britton Johnson, flute. A promising debut was made by Thomas Brockman, young Philadelphia pianist, in a gallery recital featuring works by Brahms, Chopin, Mozart, Hindemith, Stravinsky, Ravel and Rameau.

Guiomar Novaes, Brazilian pianist, whose engagement last year was cancelled by illness, pleased a large audience in the first Chopin memorial of the season. She was the initial artist in Patrick Hayes' piano series. Another, and more unusual, Chopin commemoration offered the rarely heard piano and cello sonata; the Trio, op. 8, and the Introduction and Polonaise for Violin and Piano. The artists were Elena de Sayn, violin, Maurice Schones, cello, and Edwin Davis, piano. Also performed was the Paderewski sonata, op. 13, for violin and piano.

Modern works and old ones occupied the Budapest Quartet in three programs under Whittall Foundation auspices at the Library of Congress. The moderns were Piston's Quartet No. 3 and Villa-Lobos' Quartet No. 2. The old were by Mozart, Brahms, Dvorak, and Franck, including some superb ensemble playing one evening with Pianist Frank Sheridan as the added performer.

Founder's Day Concerts

For Mrs. Elizabeth Sprague Coolidge's annual Founder's Day observance on Oct. 30—Mrs. Coolidge herself was not present—Alexander Schneider did remarkably by two sonatas and a partita by Bach. The following night he again outdid himself with the three remaining unaccompanied violin works by the same composer. Unbounded regard came both nights from the audience.

Baum for New Orleans Opera

Kurt Baum was tenor soloist for the Verdi Requiem in Pittsburgh, Nov. 11 and 13, under the baton of De Sabata. The Metropolitan Opera artist will also be heard in New Orleans on Dec. 1 and 3 in the title role of Andrea Chenier.

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Career of Eunice Podis Opened With Backing by Her Home City

The morning after the night before—in this case, the one following a New York recital—is not exactly the ideal time for an interview. Telephone calls keep coming in; messengers burst in with congratulatory telegrams; there is a general air of excitement, and one can get only a few words and questions among the things that are happening. And since the recital of the night before was a decided success, Eunice Podis, the young pianist from Cleveland, had much to be excited about.

Not that playing the piano is, for her, a novelty. "I started to take lessons at seven," she said. "Like any other child. But it was not until I was thirteen that I really began to think seriously of music.

"My teacher? Mrs. Frances Kortheur, and let me tell you something about her. Her husband was a pupil of Liszt. She is a remarkable woman, now in her seventies, and still teaching a full schedule. Although she gave me an exceptionally thorough technical training, I feel that by far the most important aspect of her teaching was to instill a real love for beauty in music and desire to express what is within oneself."

Mrs. Kortheur, the young pianist indicated, was in reality her chief teacher, although Rubinstein and Serkin both took enough interest to give her some coaching. Not many, she thinks, could have given her the background that Mrs. Kortheur instilled in her.

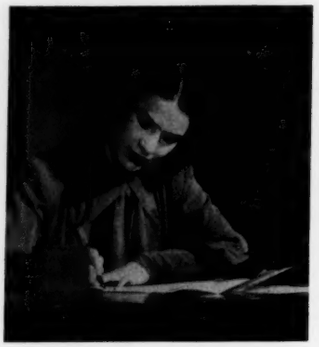
Career Beckons

While continuing work at the piano, she attended Western Reserve University for theoretical training. Around that time she decided to reverse the general procedure of building a career.

"I concentrated on working out of my home town instead of first trying to win national recognition in New York. By the time I did make my Manhattan debut, I already had been playing concerts for several years. All of this gave me a confidence that I probably would not have had otherwise."

She is grateful for the encouragement that her home town, Cleveland, gave her. "Of course, I realize that not every city is as kind and helpful to its native talent. Some artists are not even recognized by their own city until they have earned a New York or European success. This is unfortunate, and it makes the going much more difficult."

It was in 1941 that she made her debut in Cleveland, and she has played there



KEEPING UP HER CORRESPONDENCE is a task for which Eunice Podis, young American pianist, often finds little time. ***(Photo—George Pickow)***

six times yearly ever since, including performances with the orchestra under Rodzinski, Ringwall and Szell. In 1945 she won the Federation of Music Clubs Young Artist's Award, and has played as many as thirty concerts a year under their auspices. A considerable schedule, one would think, for a dainty, almost fragile-looking brunette of about a hundred pounds or so. And yet this little figure has elicited such words from the New York critics as "exciting bravura," and has won admiration for her technical command as well as "unfailing good taste and innate musicality."

Eschews Favorites

On the afternoon of the interview, what with everything else, she was busy packing, ready to leave with her husband in a few hours for an engagement to play the Rachmaninoff Rhapsody on a Theme by Paganini with the Cleveland Orchestra. Her husband, Robert Weiskopf, is also a musician, a graduate of the Eastman School as cellist and conductor.

"Is Miss Podis partial to any particular music?", he was asked. "She says that whatever she is playing at the time is her favorite," he replied. "Pardon me, while I answer the telephone." At that moment the doorbell rang and in walked a friend from home. After good-byes the interviewer left, resolving to take up the matter the next time Miss Podis comes to New York. Before her concert, not after. R. K.

Spartanburg's Schedule

Spartanburg, S. C., has an extensive list of concerts this year, some presented by Converse College School of Music, others on the course of the local Civic Music Association; the season concludes with the Spartanburg Music Festival. The schedule opened on Sept. 30 with an organ recital by Richard A. Hudson of the Converse faculty; next came Oct. 7, Robert Merrill, baritone, on the Civic series; 24, Converse faculty recital (Florence Reynolds, cellist; John Erickson, pianist); 29, children's concert by the Spartanburg Symphony, Dr. Pedro Sanjuan, conductor, Glenn Crowder Stables, narrator, Helen Poterala, pianist (all members of the School of Music faculty). On Nov. 14 was scheduled joint faculty recital consisting of chamber music and solos; 21, a concert by the Spartanburg Symphony, Dr. Sanjuan conducting, Victor Clarke, tenor, soloist; Dec. 14, Iva Kitchell, dance satirist (Civic); Jan. 9, Isaac Stern, violinist (Civic); Feb. 17, Winifred Heidt and Eugene Conley (Civic). The Festival, May 4 and 5, announces Song of Norway for the first day and music by the symphony on the second. Still to be set are a second children's concert and a second evening concert by the Spartanburg Symphony.

Swarthout Opens City College Series

Gladys Swarthout, mezzo-soprano of opera, screen and radio, opened the City College of New York fall concert series on Oct. 30, in the Great Hall, the first of eight artists to appear there this season. Future concerts in the series will include Jan Peerce, tenor; Ebe Stignani, mezzo-soprano; William Kapell and Claudio Arrau, pianists; and the de Paur Infantry Chorus. In addition, a special Bach Memorial Concert has been scheduled for next spring with Richard Korn as conductor and Joseph Szigeti as violin soloist.

Gunnar Johansen Touring Europe

Gunnar Johansen, pianist, left by plane on Oct. 14 for a tour of Germany and the Scandinavian countries. He will play the Busoni Concerto in Hamburg and Stuttgart, and, also in Germany, will perform his own 23rd Sonata, commissioned by the University of Illinois for their Goethe celebration (performed Oct. 11), and based on the Trilogy of the Passions. In Scandinavia he will be heard in the two Chopin concertos for the Chopin commemoration, and solo recitals. Mr. Johansen resumes his post at the University of Wisconsin on Dec. 1.

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Toronto Symphony Launches Season

TORONTO.—The Toronto Symphony, Sir Ernest MacMillan, conductor, and Paul Scherman, assistant conductor, announces a series of twelve pairs of subscription concerts, which began on Oct. 25-26. Soloists include Pierre Fournier, Bela Boszormenyi-Nagy, Ginette Neveu, Benno Moiseiwitsch, William Kapell, Yehudi Menuhin, Herta Glaz, Brian Sullivan, Myra Hess, Mischa Elman, Claudio Arrau. William Steinberg will be guest conductor.

The Musical Art Series in Eaton Auditorium extends from Oct. 20 to March 30, and presents Iva Kitchell and Richard Dyer-Bennet, Nino Martini, Hazel Scott, Philharmonic Piano Quartet, Eileen Farrell.

Among matters of interest to Toronto music circles was the return of the Winnipeg Ballet which performed in Eaton Auditorium Oct. 3, 4 and 5. Sadler's Wells Ballet will shortly be appearing at the Royal Alexandra Theater.

The Rosselini Opera presented Traviata in Eaton Auditorium on Oct. 11. Dorothy Ann McIlraith appeared as Violetta and Robert Doane as Alfredo. James Rosselini conducted.

Music Festivals Movement Thrives

Organization of the musical festival movement in Canada on a national basis was completed at a recent conference in Niagara Falls.

Delegates formed the Federation of Canadian Music Festivals. Applications will be made for a Dominion Charter.

Reg Hugo, Winnepeg, was named first president. Other officers, elected were: vice-presidents, T. Hatton, Regina, and W. B. Rothwell, Stratford; secretary-treasurer, R. W. Cooke, Winnipeg, directors, G. Miller, Vancouver; H. Turner, Edmonton; Roy Aikenhead, Saskatoon; J. Seaton, Winnipeg; W. Alexander, Toronto; A. Zaplatski, Montreal; Miss M. Breen, St. John, N. B.; Miss I. McQuillen, Halifax, N. S.

A. G. Mathieson, Winnipeg, was elected as honorary president and the first life member of the federation.

Dr. Gordon Slater was appointed to act with Dr. Frederick Staton as representative in Great Britain to advise in securing adjudicators for the Canadian chain of festivals. The next meeting will be held in Banff, in July, 1950.

A brief submitted to the Massey Commission on Arts, Letters and Sciences by the Federation of Canadian Musical Festivals here showed that the 94 annual festivals now on record in the Dominion attract approximately 300,000 individual competitors. These competitors form the 30,000 entries that comprise the festivals. An entry may include any number from a soloist to an entire choir. The federation estimates the total audience at 600,000, although it is kept down by the limited size of the halls available. The festivals range from two or three-day affairs in rural areas, using one adjudicator, to the lengthy Manitoba festival, which uses four adjudicators and runs for two weeks.

A festival of music under the sponsorship of the Kingston Rotary Club, will be held in Kingston Feb. 13 to 19, under the name of Eastern Ontario International Festival of Music.

Plans call for entries to be received from all sections of Eastern Ontario, from Cobourg on the west to Cornwall on the east, as well as Northern New York State. Competitions will be open to amateurs.

Tentative arrangements have been made with W. R. Rothwell, Stratford, to act as director. Two adjudicators from England will officiate.

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PICKUP CHATTER

Hidden among recent releases are a pair of Capitol-Telefunken long-playing discs that should have special attention pointed to them. One is Reger's Boecklin Suite, the other a coupling of Dopper's Gothic Chaconne with three Preludes from Pfitzner's opera Palestrina. All three pieces represent a school of German post-romanticism that is not encountered very often in this country. Reger's Suite dates from 1913. Pfitzner (who died in May, this year) wrote Palestrina in 1917, basing the libretto on supposed incidents on the life of the great Italian. Cornelis Dopper (1870-1939), a Dutch composer with Mahlerian leanings, composed his Chaconne in 1920.

All three composers, indeed, found the Shadow of Mahler occasionally darkening their music. This is especially true of the Reger work, which has four movements—The Fiddler Hermit; Sport of the Waves; Isle of the Dead; Bacchanale—inspired by Boecklin paintings. For those who think that Reger was a complete pedant, here is a score without a single contrapuntal passage, much less a fugue. It may be a little redundant, a little sentimental, and not as immediately accessible as the Serenade (also on Capitol-Telefunken), but it remains a thoroughly conceived and executed piece of music. The Pfitzner is a noble, dignified piece, intense in its emotional fervor. If this is representative of his music, American audiences have been missing much worthy orchestral writing. Dopper's Gothic Chaconne is more conventional, without the tight-knit texture of the Pfitzner work, but a thoroughly respectable period piece. Record collectors with any initiative should look into this well-recorded pair of discs.

Modern Scores

Several modern scores include Hindemith's Symphonic Metamorphoses on Themes of Weber, Prokofieff's Cinderella, Kabalevsky's Second Symphony, Respighi's Ancient Airs and Dances, Respighi's The Birds, and Stravinsky's Card Game. Many of these are new to records. Hindemith's Metamorphoses originally were conceived as a ballet, which accounts for the plastic nature of the music. He has taken a Weber piano duet and incidental music to Schiller's Turandot; the latter explains the Oriental flavor Hindemith has inserted. There is a Stravinsky-like angularization of some naive melodies, and the score is one of the composer's most genial efforts. Prokofieff's Cinderella music has recently been danced in this city by the Sadler's Wells Ballet. It is an altogether competent score, though without the inventiveness of which Prokofieff is able. Some of the melodies sound like *clichés*. Also a Russian product is Kabalevsky's C minor Symphony, well constructed, and completely standardized to the Soviet musical philosophy. Stravinsky's Card Game, "A Ballet in Three Deals," is a brilliant score, with the stylized, rhythmically fluctuating periods of Stravinsky that lend themselves so well to dancing. Both of the Respighi pieces—the Ancient Airs and The Birds—are on a single LP disc. Derived from pre-eighteenth century composers, the suites are about Respighi's simplest and most sensitive accomplishments, far from the vulgarities of the Pines and Forests.

Of standard repertoire items, there is a devotional, lyrical reading of Beethoven's Eroica by Bruno Walter, very well recorded, a clean-cut performance of Ravel's Mother Goose Suite by Kostelanetz, and a throbbing one by von Karajan of Mozart's Funeral Music. The latter merits a few words. Mozart was a Mason and wrote several compositions for his order. The present Funeral March (Mauerische Trauermusik) was composed in 1785 on the death of two fellow-Masons—one a duke, the other a count. Musicologists have pointed out, in this work, the religious feeling and the symbols of Masonry. Mozart seldom exceeded the power and intensity of this work, which is a pre-Beethoven *marcia funèbre*.

Koussevitzky's performance of the Tchaikovsky Fourth Symphony, one of his specialties, calls forth all the old adjectives—exciting, vibrant, idiomatic. What happened to the final B flat minor plucked chord ending the slow movement? It seems to have been dropped out of these discs. Kurtz's old version with the London Philharmonic of Offenbach's Gaite Parisienne was one of the most popular things in the Columbia catalogue. His new version is a little fuller in sound (though the old one is still a fine recording) and moves with equal vim. Both the Liszt Preludes and Brahms Haydn Variations are competently directed by Ormandy, who stresses the main points and over-stresses others. His conception of a *"poco rallent . . ."* inclines toward lily-gilding, though. Less familiar is the Vivaldi-Alessandro Scarlatti coupling—music of breadth and classic perfection that should be required for any record collection that makes a pretense at catholicity.

Chopin Discs

Fruits of the Chopin Centennial are the E minor Concerto and Cello Sonata, the latter a true gesture, since the work has not been recorded previously. It is not a work to be overlooked. Granted all the formal defects as concerns sonata form, it still has many beauties and much originality of treatment. Piatigorsky's tone sometimes sounds a shade sharp—it lacks the color and fullness it used to have—but he plays with sincerity, and Berkowitz ably seconds him. In the popular piano concerto, Brailowsky is altogether accurate, altogether thorough, and altogether cold. Perhaps he has played the work too much; whatever the reason, he fails to capture the warmth and fresh, youthful quality.

No reservations about the Glazounoff Concerto can be mentioned. Milstein is in fine form, the recording is superb, and the result is a smooth, musical performance that is technically impeccable.

Two relative novelties are the Bach Organ Mass and Bartok's Second Piano Concerto. Bach wrote this organ mass for the type of organ used by Heitmann—a baroque organ (so-called) that can outline the polyphonic passages without blurring. In the work are several well-known chorale-preludes, culminated by the St. Anne Prelude and Fugue (in E flat). Heitmann is an excellent organist with a good sense of style, and the recording is among the best of its type. The Bartok Concerto is a barbaric affair with rugged dissonances, powerful climaxes and, withal, a good measure of inherent lyricism. Foldes gives it a stunning performance, and is heard to equal advantage in the solo Piano Sonata, another tempestuous piece of music.

Butterfly and Turandot

Two complete operas, both by Puccini, are available. Madama Butterfly features members of the Metropolitan Opera House in an album that falls short of its mark. Steber is far from an ideal Butterfly. Frequently her voice is shrill

(*Continued on page* 23)

RECENT DISC RELEASES

Orchestral

ANDERSON: Sleigh Ride; Serenata. Fiedler and Boston Pops Orch. Victor 45 R.P.M. disc 49-0515, 95c.

BEETHOVEN: Symphony No. 3 (Eroica). Walter and N. Y. Philharmonic. Columbia LP disc ML-4228, $4.85.

DOPPER: Gothic Chaconne. Mengelberg and Amsterdam Concertgebouw; coupled with PFITZNER: Three Preludes from "Palestrina." Keilberth and German Orch. of Prague. Both on Capitol Telefunken LP disc P-8037, $4.85.

GOULD: Serenade of Carols; Suite of Christmas Hymns. Morton Gould and his Orchestra. Columbia set MM-848, 4 discs, $4.95.

HINDEMITH: Symphonic Metamorphoses on Themes by Carl Maria von Weber; DVORAK: Slavonic Dance in C. Szell and Cleveland Orch. Columbia set MM-855, 3 discs, $3.95.

KABALEVSKY: Symphony No. 2 in C minor (op. 19). Rachmilovich and Sym. Orch. of Academy of Santa Cecilia, Rome. Capitol-Telefunken 10-inch LP disc L-8032, $3.85.

LISZT: Les Preludes; BRAHMS: Variations on a Theme by Haydn. Ormandy and Philadelphia Orch. Columbia 10-inch LP disc ML-2066, $3.85.

MOZART: Masonic Funeral Music (K. 477). Von Karajan and Vienna Philharmonic. Columbia disc 72846-D, $1.

OFFENBACH: Gaité Parisienne. Kurtz and Columbia Sym. Orch. Columbia set MX-325, 2 discs, $2.95.

PROKOFIEFF: Cinderella Ballet Music. Warwick Braithwaite and Royal Opera House Orch. of Covent Garden. Columbia set MM-859, 3 discs, $3.90.

RAVEL: Mother Goose Suite. Andre Kostelanetz and his Orchestra. Columbia set MX-320, 2 discs, $2.95.

REGER: Boecklin Suite. Keilberth and German Phil. Orch. of Prague. Capitol-Telefunken 10-inch LP disc L-8011, $3.85.

RESPIGHI: Antiche Danze ed Arie. Sergio Failoni and EIAR Sym. Orch. RESPIGHI: Gli Uccelli. Willy Ferraro and EIAR Sym. Orch. Cetra-Soria 10-inch LP disc 40,003, $4.75.

STRAVINSKY: Jeu de Cartes. Stravinsky and Berlin Phil. Orch. Capitol-Telefunken 10-inch LP disc L-8028, $3.85.

TCHAIKOVSKY: Symphony No. 4; Waltz from Serenade for Strings. Koussevitzky and Boston Sym. Victor set WDM-1318, 5 45-RPM discs, $5.25.

VIVALDI: Concerto Grosso in G minor. Antonio Guarnieri and Orch. of Maggio Musicale Fiorentino. A. SCARLATTI: Concerto Grosso in F minor. Edmund Weyns and Wiesbaden Collegium Musicum. Capitol-Telefunken 10-inch LP disc L-8035, $3.85.

Instrumental

BACH: German Organ Mass (Klavierübung, Vol. III). Fritz Heitmann (organ). Capitol-Telefunken LP disc P-8029, $4.85.

BARTOK: Second Piano Concerto. Andor Foldes (piano) and Lamoureux Orch. dir. Bigot. BARTOK: Piano Sonata. Andor Foldes (piano). Vox LP disc PLP-6620, $5.85.

CHOPIN: Cello Sonata. Gregor Piatigorsky (cello) and Ralph Berkowitz (piano). Columbia set MM-854, 3 discs, $3.95.

CHOPIN: Piano Concerto No. 1. Alexander Brailowsky (piano) and Victor Orch. dir. Steinberg. Victor set WDM-1317, 4 45-R.P.M. discs, $4.30.

GLAZOUNOFF: Violin Concerto; Meditation (op. 32). Nathan Milstein (violin) and Victor Orch. dir. Steinberg. Victor set WDM-1315, 3 45-RPM discs, $3.35.

Vocal

CHOPIN: Melancholie; The Maiden's Wish; My Joy. Jennie Tourel (mezzo), acc. George Reeves. Columbia 7-inch microgroove disc 3-325, 90.

CHOPIN: Melancholie (Etude in E); DOUGHERTY: Love in the Dictionary. Blanche Thebom (mezzo), acc. William Hughes. Victor 45-RPM disc 49-0516, 95c.

CHRISTMAS CAROLS: O Come All Ye Faithful; Hark, the Herald Angels Sing; Away in a Manger; The First Nowell; Christians, Awake; The Coventry Carol. Isobel Baillie (sop.), Gladys Ripley (con.), John McHugh (tenor) and Harold Williams (Bass-bar.), with Herbert Dawson (organ). Columbia set MM-857, 3 10-inch discs, $3.40.

CHRISTMAS CAROLS. Mt. Holyoke College Glee Club, dir. Ruth Douglass. Columbia set MM-856, 3 discs, $3.95.

HYMNS: Onward, Christian Soldiers; Holy, Holy, Holy; O God, Our Help in Ages Past; All Creatures of Our God and King; All People That on Earth Do Dwell; Now the Day Is Over. RCA Victor Chorale, dir. Robert Shaw. Carl Weinrich at the organ. Victor set WMO-1314, 3 45-RPM discs, $3.35.

PUCCINI: Madama Butterfly (complete). Eleanor Steber (sop.) Richard Tucker (tenor), Giuseppe Valdengo (bar.), Jean Madeira-Browning (mezzo), Allessio di Paolis (tenor), George Cehanovsky (bar.), Melchiorre Luise (bass), Thelma Votipka (mezzo), and John Baker (bass), with chorus and orch. of the Metropolitan Opera House, dir. Max Rudolf. Columbia set MOP-30, 2 vols., 16 discs, $17.80.

PUCCINI: Turandot (complete). Gina Cigna (sop.), Armando Giannotti (tenor), Luigi Neroni (bass), Francesco Merli (tenor), Magla Olivero (sop.), Afro Poli (bar.), Adelio Zagonara (tenor), Gino del Signore (tenor) and Giuseppe Bravura (bar.), with EIAR Sym. and Chorus, dir. Franco Ghione. Cetra-Soria LP set 1206, 3 discs, $17.85.

SIECZYNSKI: Wien, Du Stadt Meiner Träume; BENATZKY: Ich Muss Wieder Einmal in Grinzing Sein. Mario Berini (tenor) and Metropolitan Opera House Orch., dir. Rudolf. Columbia disc 72847-D, $1.

STRAUSS, J.: Excerpts from Ziguenerbaron, Fledermaus and A Night in Venice; Waldmeister Overture. Erna Berger, Anni Frind, Eugene Fuchs, Friedrich Engels, Anita Gura, Peter Anders and others. German Opera House Orch. and Chorus. Capitol-Telefunken LP-disc P-8034, $4.85.

STRAUSS, R.: Salome (final scene). Liselotte Enck (sop.) with Berlin State Opera House Orch. dir. Robert Heger. STRAUSS: Salome's Dance. Krauss and Vienna Phil. Capitol-Telefunken 10-inch LP disc L-8036, $3.85.

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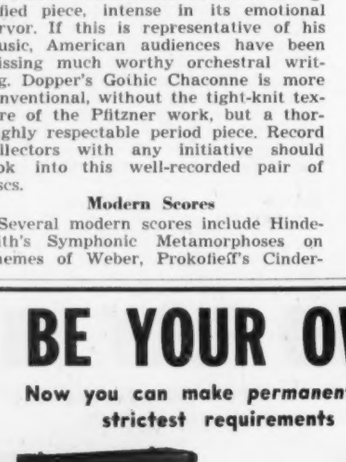

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NEW PUBLICATIONS

A series of morning Lecture-Demonstrations was inaugurated by the Violin, Viola and Cello Teachers Guild at the Carl Fischer Concert Hall recently. At the first meeting, Ruggiero Ricci demonstrated his conception of the technical aspects for studying the 24 Paganini Caprices. Other speakers on the program were Dr. Merle Montgomery and Samuel Applebaum; Jennings Butterfield was the moderator for the forum. Future meetings are scheduled for Jan. 5, Feb. 2, March 2 and 30. . . . In the same hall concerts by the Society for Forgotten Music will be given on Dec. 13, Feb. 28, Apr. 25. The first program, on Oct. 28, was sung by baritone Joseph Bell. . . . The Composition School, under the auspices of the Composers Press, Inc., announces a competition for one full scholarship and two half scholarships for a year's training in musical composition by Charles Haubiel. Examination of contestants is being made this month, and those chosen will be announced in December. . . . J. J. Robbins & Sons is publishing San Francisco Sketches by the young American composer, Jeanne Burns.

The League of Composers, in addition to its opening night program given in honor of Benjamin Britten on Nov. 13, will devote an evening in January to selections of contemporary operas never performed in the United States, in February to a concert of new music by American composers and the March event will feature works by Schönberg and Ives in celebration of their 75th birthday. . . . The Rybier Music Club in Washington, D. C., has disbanded for the season.

The fifth annual Gershwin Memorial Contest sponsored by the B'nai B'rith Hillel Foundations for Americans under 30 closes on Feb. 10, 1950. $1,000 will be awarded to the best orchestral work not exceeding 15 minutes in length and a performance in Carnegie Hall on Mar. 26.

Books

THE LIFE AND DEATH OF CHOPIN, by Casimir Wierzynski. Translated by Norbert Guterman, with a foreword by Artur Rubinstein. Simon and Schuster, N. Y. $3.95.

Of the several books and articles that appeared in commemoration of the Chopin Centennial observances, this is the most valuable, partly because it is a well-documented biography, and mostly because it has taken advantage of the recently discovered Delphine Potochka correspondence. Wierzynski has covered thoroughly the main events of Chopin's life, and his events unfold logically. If there is anything to be said about the book, it is the tinge of Polish nationalism that occasionally is overstressed. To the author, who himself is one of Poland's leading poets, Chopin is more than a great composer: he is a symbol of Poland, and the Polish element is constantly insinuated. Query: if Chopin was so overpoweringly in love with his homeland, why didn't he ever return, if only for a short visit? Pressure of work? Ill health? All of these are feeble answers, especially since Chopin found time to visit Leipzig and other places in Germany. Too, Wierzynski has related without blinking an eye several stories of Chopin's youth that are highly apocryphal. The one about playing his comrades to sleep, for example: a fairy tale started by Wodzinski and repeated in the Karazowski biography. Murdoch, whose fine biography appeared in 1935, rightly says of this and similar events that it has "that ring of incredulity that, unfortunately, surrounds many of the Chopin legends." Without deprecating Wierzynski's work, which contains much recent information not found elsewhere, it is a pity that the Murdoch biography has never received the recognition due it, for few Chopin studies are more sympathetic or better relate the composer to his time. H. C. S.

SCHOENBERG AND HIS SCHOOL, by René Leibowitz. Translated from the French by Dika Newlin. Philosophical Library, N. Y. $4.75.

René Leibowitz is one of the leaders of the French twelve-tone school and has published much music himself in addition to carrying a full teaching schedule. As can be imagined, in his study of the music of Schoenberg, Webern and Berg, the author is a strong partisan of the atonal musical technique. He believes that the three composers have written in advance of their age, that their music is uniformly great, and that sooner or later their idiom will naturally be accepted by everybody. Traditional contrapuntists will be disturbed at his theories of the polyphonic philosophy of atonalism, just as traditional theorists will shrink at the harmonic structures he discusses. The book, though, is important, for it presents the most complete analysis of Schoenberg's, Webern's and Berg's music that is available in English. And if Leibowitz has a biased view, at least he is powerfully convinced of the ultimate truth of his heroes.

THE WAGNER OPERAS, by Ernest Newman. Alfred A. Knopf, N. Y. $5.85.

The redoubtable Ernest Newman has here supplied a definitive study of the Wagner operas from The Flying Dutchman on. He has aimed his book at the lay reader, but has spared neither scholarship nor musical examples. Disputed points are covered, dates examined, the librettos analyzed, Wagner's philosophy discussed. Newman has the ability to write convincingly and excitingly. Even if one knows the Wagner operas inside out, he will find a few points in this book that have escaped him. There is one puzzling point of omission, though. In the discussion of Meistersinger—and a thorough, knowing discussion it is—there is no mention of Hanslick except for a footnote that points out the fact that in the second sketch Beckmesser was named Hanslich or Veit Hanslich. Does Newman not attach any importance to the mental image of Hanslick that to a certain extent prompted the portrayal of Beckmesser? One other point: a slight one, but Newman is so omniscient that one reads it with surprise. Discussing the Meistersingers' rules and regulations, Newman states that Shakespeare would have lost a mark for writing: "And winking Marybuds begin/ To ope their golden eyes;/ With everything that pretty bin,/ My lady sweet, arise," because "bin" was used by Shakespeare instead of "is." But Shakespeare *did* write "is." Newman has not been reading the original texts; the "bin" was a stupid emendation by one Warburton in the eighteenth century.

For Voice and Piano

LES PÉNITENTS EN MAILLOTS ROSES, by Henri Sauguet. CHANSONS DE LA LOUISIANE, by Roger Blanchard. CHANSONS ET MÉLODIES and CALLIGRAMMES, by Francis Poulenc. Heugel & Co., Mercury Music Corp., N. Y.

Set to poems by Max Jacobs, the five songs by Sauguet are named A une Sainte le jour de sa fête, Jardin mystérieux, Marine à Roscoff, La Ville, and Ports de l'Enfer. Each is a sensitive setting in the best modern French manner, with a delicate relation between words and music. The Blanchard set includes seven pleasant harmonizations of Louisiana "chants noirs," simply and lyrically conceived. Poulenc's Calligrammes are seven songs by Guillaume Apollinaire—L'Espionne, Mutation, Vers le Sud, Il pleut, La grâce exilée, Aussi bien que les cigales and Voyage—set to piano. Chansons et Mélodies contain the following twelve songs: Attributs, Le Tombeau, Je n'ai plus que les os, L'Enfant muet, Adelina à la promenade, Chanson de l'oranger sec, . . . mais mourir, Chanson à boire, Couplets bachiques, Invocation aux Parques, La Belle jeunesse and Sérénade. The songs in these two volumes date from 1925-1948, and many of them need no introduction. They show why Poulenc is one of the greatest of all living song writers.

For Violin and Piano

SONATA IN B MINOR, by Jean Marie Leclair; adaptation by Angel Reyes. Carl Fischer, Inc., N. Y. $2.

As customary in seventeenth-eighteenth century sonatas, there are four alternating movements—slow, fast, slow, fast. To be exact, they are marked largo, allegro ma non troppo, largo, and allegro ma non troppo. This is a fine example of the pre-Mozart sonata, with fairly distinguished melodic content and beautiful workmanship. The violin part is not too easy, for in the fast contrapuntal movements it has its own polyphony to sustain. Concert violinists should find this of interest, as should the advanced student.

RONDO VARIATO by Vittorio Rieti; edited by Samuel Dushkin. Associated Music Publishers, Inc., N. Y. $2.

A pleasant piece in one movement, this Rondo Variato is predominantly in the D minor-F major tonality, with several temporary departures. The writing is deceptively simple. Despite some simple-sounding treatment, the music has much bounce and sophistication, with some imaginative melodic ideas. Sections of the piece, though, are a little too reminiscent of Prokofieff's style. Neither violin nor piano part is of great difficulty though they could not be called easy.

For Flute, Violin, Viola, Bass; and for Two Violins

SONATA, by G. Ph. Telemann. SONATA IN C MAJOR, by J. S. Bach. Edition Foetisch, Lausanne, France.

Claude Crussard, the editor of this Flores Musica series, was a prominent European musicologist who spent most of her life studying old manuscripts. She also formed an instrumental ensemble (called Ars Rediviva) to play and record her discoveries. In both of these beautifully printed editions, Crussard realized the figured bass, and phrased and edited the music. The Telemann is a lovely score for flute, violin, viola and bass. It opens with a fluid, improvisatory andante, followed by a jolly little fugue, a short adagio and concludes with a spirited allegro. Bach's Sonata in C, for two violins and continuo, also has four movements—Adagio, Alla breve, Largo and Gigue. The Alla breve, a fugue, is one of the most exhilarating Bach ever worked out, and the final figure is a masterpiece of bubbling gaiety.

CHORAL MUSIC RECEIVED

SATB

DOWN EAST SPIRITUALS, by Jakob Kimball (35c). Edited by Oliver Daniel there are ten titles in this set—Salem, Leicester, Bennington, Bradford, Come, My Beloved, Uxbridge, Swanzey, Shirley, Hark What News the Angels Bring and Woburn. In addition to the original settings, mostly for SATB a choral accompaniment for mixed voices is given. Kimball was a New Englander who lived from 1761 to 1826. THE LORD STAR, by Ernst Bacon (30c). This is a cantata for chorus of mixed voices, baritone solo, organ, brass and strings utilizing a text by Walt Whitman. Score and parts are available on rental. RETROSPECT and LAMENTATION OVER BOSTON, by William Billings (30c and 25c, respectively). These are also edited by Oliver Daniel and have two staves, the second of which may be used for maled chorus or mixed quartet. Music Press, Inc., N. Y.

PAEAN OF FAITH, by R. LaVerne Peterson (25c). This is a strong setting with piano accompaniment to lyrics by Emily Brontë. Associated Music Publishers, Inc., N. Y.

THE MORNING COMETH, by Henry Cowell (25c). Set to words by T. Chalmers Furnes, this work takes exactly three minutes to perform. It was composed by Cowell in 1937 and has a piano accompaniment for rehearsal only. SLOW, SLOW, FRESH FOUNT, by Miriam Gideor (20c). A madrigal set to words by Ben Jonson. CONCORD HYMN, by Robert Ward (25c). Using words by Ralph Waldo Emerson, this as an a cappella setting for double sopranos, tenors and basses and a single alto. SONG OF DEMOCRACY, by Elie Siegmeister (20c). A vigorous song of freedom in 4/4 time with piano accompaniment. Merrymount Music Press Publication; Mercury Music Corp., N. Y.

SSA

THE BIRTH OF MOSES, by Normand Lockwood (50c). A dramatic and moving work for women's voices, flute and piano. Merrymount Music Press Publication, Mercury Music Corp., N. Y.

Three Equal Voices

THREE CATCHES, by Henry Purcell (16c). To be sung a cappella, these three titles—Bartholomew Fair; I Gave Her Cakes; and Once, Twice, Thrice, I Julia Tried—have been reprinted from the original without change and are in the original keys. G. Schirmer, Inc., N. Y.

PICKUP CHATTER

(*Continued from page 22*)

and unsteady above the staff. and the physical effort that goes into her singing makes for an uncomfortable experience. Tucker, as Pinkerton, is a much more reliable performer, but he hardly suggests the passion of his role. With the two leading singers not too satisfactory, there is not much point discussing the remainder of the cast. A few slight cuts, none important, are in the album, which is well recorded.

Turandot is a more massive opera than the others of Puccini, with a fuller and more successful use of the chorus. The subject is Oriental, and occasionally a pentatonic scale is used, but that concession to local color does not hide the isles of Capri or the hills of Rome. Since the opera is not performed too often here, this album is the best way to get acquainted with a rather remarkable piece of work. Although Gina Cigna occasionally finds the leading role a little too heavy for her, the singing is all that one could ask, and the orchestral direction is incisive. Although the recording dates back a few years, it remains more than serviceable.

In the final scene from Salome, Liselotte Enck displays plenty of voice and temperament, but is handicapped by a tremolo. On any account, the Reiner-Welitsch collaboration for Columbia is to be preferred.

With Christmas coming along, Columbia has made available two seasonal albums. One is sung by a quartet of England's best singers—Baillie, Ripley, McHugh, Williams—and features the usual selections. The other, by the Mt. Holyoke College Glee Club, presents carols of various nationalities—French, Swedish, German, Franconian. The young ladies of the chorus sing sweetly, in English, and the set is much superior to the trumped-up equivalents often found on the market this time of the year. And if you want to brighten somebody's Christmas with music of a less devotional nature, try the Johann Strauss LP disc of excerpts from Der Zigeunerbaron, Die Fledermaus and A Night in Venice. The conductors are Wilhelm Franz Reuss, Johannes Schüler, and Walter Lutze; and the singers are specialists in this sort of music. Nobody does this kind of music better, and one can only plead for more and more of the same. R. K. S.

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Morini Finds Group Attractions Leading in Concert Demand

TROPICANA . . . with Talley Beatty and his group. Below, Lawaune, newcomer to the organization. ***(Photo—Bruno)***

Albert Morini, back from trend-checking trips through the music centers of the United States, Canada and Europe, reports that the public in this age of television is emphatically visual minded. This, he thinks, accounts for the demand he noted for group attractions — people like variety for the eyes as well as for the ears.

LAWAUNE

The list of artists under Morini management is well gauged to meet this development. Among its ensembles is Tropicana, spectacular company of Negro dancers, headed by Talley Beatty, former partner of Katherine Dunham. Mr. Morini remarks parenthetically that Miss Dunham's commitments abroad for several years leave Tropicana the only ballet of its kind in America. The troupe has been augmented this season by a new and, Mr. Morini believes, sensational female dancer, Lawaune. Tropicana appeared in Europe last summer under the auspices of Helmer Enwall, and is now on a fully booked tour of this country extending to January, when they go overseas again.

The Opera Trio—Donald Dickson, baritone, Mae Endich, soprano, and a slender, personable newcomer, Sandra Warfield, contralto—has also been assembled in accord with present audience tastes.

Mr. Morini promises for 1950-51 importation of a vocal ensemble from Spain and symphony orchestras from France and Italy.

Favorites Still Draw

However great the current preoccupation with groups, the manager found that bookings for established favorites goes on unimpaired. Tito Schipa, for instance, comes back to America in January for a concert tour to the Pacific Coast; from there he embarks in April for engagements in Australia. Percy Grainger is making a ten weeks tour this fall, with 32 concerts in 50 days.

Mr. Morini left in the middle of November for another European booking and scouting interlude. He finds an amazing resurgence of music abroad. The fact that concerts and opera flourish despite economic and currency fluctuations is accounted for in his opinion by government financing in most countries. Government support makes a healthy foundation for music, he points out, citing Covent Garden in London and the Italian scene as two examples. M. L. S.

Jerard Jennings Plays in Norwalk

NORWALK, CONN.—An audience which filled the large High School auditorium sat in expectancy for the appearance here on Oct. 26 of Jerard Jennings, 5-year-old pianist. When the lights went down, a golden-curled youngster stepped out of the wings and hastened with determined steps to the grand piano in the middle of the stage. Bravely he swung himself up on the bench and, after a gracious bow to the audience started his program, which included Beethoven's Für Elise, two pieces by Bach, a Waltz by Brahms, a movement from Mozart's Concerto in D minor, then a group of pieces by Chopin, Paderewski and Dvorak. After these, with solovox, he gave compositions by Schubert, and even some by Master Jennings himself! The program closed with Liszt's Hungarian Rhapsody No. 2 (which also was jazzed up by Jerard into a number called Liszt Goes to Town), Khatchaturian's Saber Danse and Boogie Woogie by C. Smith, all played from memory.

Jerard possesses one of the most important gifts bestowed on anyone—a personality which conquers at first sight. Whatever he did on the piano was secondary to the audience, which fell in love with the lad, his uninhibited bearing on stage, his charm and modesty. It is a foregone conclusion that his age prevents an evaluation at this time of his musical achievements. But if his personality and honest endeavor help him to fulfill the expectations he justifies at this early age, he may grow into a full-fledged and successful adult artist. At the present time the audience enjoyed a youngster who obviously had the time of his life in playing for them, and gave him a glorious send-off. H. W. L.

Thomson to Be Forum Moderator

Virgil Thomson will be guest moderator for the New York Public Library's Composers' Forum on the evening of Nov. 19, at the McMillin Theatre, Columbia University. Ashley Pettis is director of the Forum.

The program will feature music for voice and instruments composed during the last two years by Joseph Goodman and Beatrice Laufer. Mr. Goodman's Four Motets for Mixed Chorus will be sung for the first time by the Manhattan School of Music Chorus, under the direction of Hugh Ross. A Sonata for Flute and Piano, composed by Mr. Goodman in 1948, will be performed by Howard Brown, flutist of the Boston Symphony, with the composer at the piano. Another "first" performance will be Miss Laufer's Small Concerto, for chamber orchestra, Emanuel Vardi conducting. Three of her songs will be performed by Helen Dautrich, soprano, and three choral numbers sung by the Manhattan Chorus.

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IN SCHOOLS and STUDIOS

Eastman School of Music to Mark Dr. Hanson's 25th Year as Head

Recognizing twenty-five years of service by Dr. Howard Hanson as director of the Eastman School of Music, the faculty and Alumni Association have arranged a celebration for Nov. 19, which will include a public concert of some of his compositions and a dinner in his honor. Alumni from various sections of the country have signified their intention of attending.

Three Eastman School student organizations will take part in the afternoon concert in the Eastman Theatre. Frederick Fennell directs the Junior Symphony Orchestra in the Symphony No. 1 (Nordic); Dr. Herman Genhart will direct the Eastman chorus and orchestra in Lament for Beowulf, and Dr. Paul White will conduct the Eastman Senior Symphony Orchestra in the Suite from the opera Merry Mount and the Symphony No. 4.

Dr. Rudolph Ganz, president of the Chicago Musical College, will be the speaker at the evening dinner at the University of Rochester's Todd Union. Alfred Spouse, director of public school music in Rochester, is toastmaster.

Peabody Scholarships Awarded

The Peabody Conservatory of Music, Baltimore, Md., has announced winners of their recent scholarship examinations. Three-year scholarships were awarded to Kenneth W. Page in clarinet; William Chrystal, piano; Ethel Caroline Kubrickey, voice; Wilmer Hayden Welsh, organ; Mary Elizabeth Walsh, school music, vocal; Edward Clayton Wolf, school music, instrumental; and Louise French, cello. A one-year voice scholarship went to Samuel T. Lewis Jr., and the following received special one-year scholarships in violin: Louis R. Carus-Wilson from England, Newton Mansfield, and Louis Klainbaum and Julio Roman of Bogota, Colombia.

In a system believed unique in American music schools, supplementary class instruction is provided free to regular students of voice, piano, violin and cello at the Conservatory's preparatory department. Every week 78 sections of this class instruction are available in ear-training, vocal sight-reading, vocal diction and choral classes which range from those for six-year old children to the advanced chorus for adults. Also available are classes in music appreciation, the Listener's Music Course, instrumental ensemble, percussion class and Dalcroze Eurythmics. Persons not regular students may enroll for a nominal fee. This supplementary work was begun more than 40 years ago by May Garrettson Evans, founder of the Peabody Preparatory Department.

American Academy In Rome Awards

The American Academy in Rome announces that it will award a limited number of Fellowships in 1950-51 designed for mature independent work in capable of doing independent work in classical studies, architecture, landscape architecture, musical composition, painting, sculpture, and the history of art. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning Oct. 1, 1950, with a possibility of renewal. Research fellowships carry a stipend of $2,500 a year and residence at the Academy. All other fellowships carry an award of $1,250 annually, transportation from New York to Rome and return, studio space, residence at the Academy, and an additional travel allowance. Applications and submissions of work in the form prescribed must be received at the Academy's New York office by Feb. 1, 1950. Requests for details should be addressed to Mary T. Williams, Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Swica Singers in Many Hearings

Singers from the New York studio of Iser Swica hold many church, radio and other positions. Peggy Cowan was guest soloist five times at the First Church of Kew Gardens; Jacqueline Low, soprano, is soloist at the Church on the Hill and the North Presbyterian Church, Flushing, N. Y.; John Sinclaire, baritone, at St. Paul's Episcopal Church, Paterson, N. J.—also in Verdi's Requiem at the First Presbyterian Church, Rutherford, N. J., and the Second Presbyterian Church, Newark. Audiences have heard Albert Shont as a featured bass singer at the New York Medical Center Presbyterian Hospital, First Presbyterian Church, Leonia, N. J., Halloran Hospital, and for the Hadassah, Flushing, N. Y. Another basso pupil of Mr. Swica is Charles W. Koehn, who had been soloist at St. John's Lutheran Church, Grand Avenue Congregational Church and Roundy Memorial Baptist Church,

ISER SWICA
(Photo—Rudy Bleston)

all of Milwaukee, Wis., and St. Bartholomew's Episcopal Church, New York; also for the Armed Forces radio broadcast, Cathedral of the Air, Symphonic Male Chorus, The Villagers (quartet) and the Sunkist Septet.

Artists who studied with Mr. Swica in Berlin and Paris include the following, all of whom sang leading roles. Sigismund von Pilinsky, heroic tenor, Berlin Staatsoper, Budapest Opera, Bayreuth Festivals; Margarete Kubatzki, soprano, Covent Garden (under Sir Thomas Beecham); Charlotte Muller, mezzo-soprano; Rudolf Gonzar, baritone; Henk Noort, heroic tenor, Municipal Opera, Berlin (under Prof. Carl Ebert); Rita Georg, soprano, with Richard Tauber in Paris, Vienna; Nize Rouffi, coloratura soprano, Opera Comique, Paris; Yelly Staffel, operetta in Berlin, Paris, Vienna, and Grand Vedette and Folies Bergére; Beckan La Fonta, mezzo-soprano, soloist at the Grands Festivals de Versailles and at the Concerts Historiques du XVIII Siècle.

Verna Pupils Achieve Success In Milan Opera Appearances

A group of young American singers from the New York vocal studio of Ettore Verna have achieved success in the September opera performances at the Teatro Lirico, which opened the 1949-50 music season in Milan, Italy.

In the opening performance of Otello, Mary Curtis, soprano, was the Desdemona, she also sang the role of Leonora in La Forza del Destino. Eva De Luca, soprano, was heard in four appearances in Madame Butterfly and five in La Traviata; Sheila Whitely, soprano, sang in La Boheme and Pagliacci; Jane Frazier, soprano, appeared in Lucia and Barbiere di Siviglia; Victor Clarke, tenor, was heard in the second performance of Pagliacci. Miss De Luca and Miss Frazier were both immediately re-engaged at the conclusion of their Lirico engagements for further operatic appearances in Italy.

La Forge-Berumen Artists Heard

Frank La Forge, composer, pianist and vocal teacher, presented his pupil, Rosa Canario, dramatic soprano, in a program at the home of Mrs. Richard Tjader, Darien, Conn. Thomas Mullady, pianist, pupil of Ernesto Berúmen, gave recitals in Rockville Centre, N. Y., at Cornell Medical Center, New York, and at the La Forge-Berúmen Studios before his return to Johns Hopkins University, where he is taking a pre-medical course. William Van Zandt, baritone, with Erin Ballard as his accompanist, was heard before the Schubert Club of Stamford, Conn.

Hernried's 100th Work Issued

Robert Hernried, composer, who teaches at the University of Detroit and the Detroit Institute of Musical Art, has published his 100th musical work. Prof. Hernried, who came to this country from Vienna a little more than ten years ago, recently directed the first concert performance of his Missa in D in a program by the Detroit Opera Society devoted entirely to his works. Radio performances of his scores have been reported from five German and one Egyptian stations. His published output includes more than 400 books, essays and articles; 59 compositions and arrangements issued by American publishers, and 41 by German and Austrian houses.

SCHOOL NOTES

Dr. Evangeline Lehman spoke on voice at the meeting of the North-West Section of the Ohio Music Teacher's Association in Toledo, Nov. 4.

The Mannes Music School announces a practical course for singers desiring preparation in radio, television, operetta, musical comedy. Frances Newsom directs the course.

Ralph Leopold's piano lecture on Tristan and Isolde, and talks by Lorene McClintock, author, and Grace White, national representative of the National Guild of Piano Teachers, made up the program before the Piano Teachers Congress of New York at its regular monthly meeting at Steinway Hall, Nov. 3.

John Kirkpatrick, pianist and authority on the history of keyboard music and the music of North America, has beeen appointed chairman of the Department of Music at Cornell University, Ithaca, N. Y. Announcement came from Acting Pres. Cornelius W. de Kiewiet.

Harriet Steel Pickernell, concert and artist manager, public relations director and radio expert, is now public relations director for the Connecticut School of Music, New London, Conn.

Siegfried Landau, conductor-composer, on Nov. 4 addressed the Hunter College Music Club on the subject Modern Opera. Mr. Landau was conductor on a special broadcast of the first New York performance of Gretchaninoff's The Marriage (Act III) by the New York College of Music on Nov. 20. On Nov. 26 he conducted the Kinor Sinfonietta at the YM-YWHA.

The music department of Columbia University announces the formation of the Columbia University Chorus under direction of Jacob Avshalomoff, composer and member of the Columbia faculty. The first concert is scheduled for Dec. 8, with others in March and May. The second brings New York premiere of Bruckner's First Mass in D and a cantata How Long, Oh Lord by Jacob Avshalomoff.

Ruth Cheron, American soprano, has been granted a scholarship to study with Frida Leider in Berlin. Miss Cheron is a graduate of Brooklyn College, Brooklyn, N. Y.

The Pennsylvania College for Women in Pittsburgh, is presenting a series of five Operalogues this season to coincide with productions to be given by Pittsburgh Opera. The programs are held at 11:30 A.M., the first of which, on Nov. 9, was devoted to Faust. The schedule calls for Madame Butterfly (Nov. 30), The Bartered Bride (Jan. 25), Don Pasquale (Mar. 22), Tristan and Isolde (Apr. 19).

NEWS IN BRIEF

Beverly Somach, young violinist, was a featured soloist on Station WNYC, Sunday, Nov. 6, in the "Chamber Music Time" series.

The Dorelle Trio (Maxine Dorelle, soprano; Jascha Fastofsky, violinist; Wallace Kotter, pianist) by the end of October had given the 100th concert of their season in the eastern United States.

Inga Laure, Finnish soprano, made her debut in the United States on Oct. 15 with the Scandinavian Symphony in Detroit, singing arias by Verdi and Tchaikovsky. She was also heard over the CBC-Trans-Canada network in Toronto in September.

On Nov. 16 the One World Ensemble will appear in Ogden Hall, Hampton Institute, Hampton, Va., under the auspices of Zeta Phi Beta Sorority and Phi Beta Sigma Fraternity. The personnel of the ensemble consists of an Oriental-American basso, Dutch-Scotch contralto, Negro tenor, English-American soprano, and a Jewish pianist-director.

Suzanne Sten has left for Europe to appear in concert in Holland and Vienna, and also to sing several operatic roles with the Vienna State Opera.

Vronsky and Babin are on a two-months' European tour of 25 engagements in recital and with orchestra. The duo pianists also will give concerts in Israel, returning to the United States for concerts here from January to May.

The Albeneri Trio on Nov. 7 gave the first of two concerts at the YM and YWHA, New York. The second will take place on Nov. 21, with Reginald Kell, clarinet, assisting.

Seymour Lipkin, winner of the Rachmaninoff Piano Contest last year, includes in his present season a tour of 22 concerts as soloist with the Buffalo Symphony Orchestra.

Ireyne Starikoff, pianist, was soloist before the Chopin Society of New York on Oct. 30, playing compositions by Chopin, Liszt, Debussy and Albeniz.

Adi Bernard gave a program, Oct. 30, on the Keyboard Masters Series over WNYC.

Tossy Spivakovsky was heard in recital in Lexington, Ky., on Nov. 2, and, 4 and 5, was soloist with the Cincinnati Symphony Orchestra.

The Curtis String Quartet on Nov. 9 began its second season of free concerts in the Lecture Hall of the Free Library, Philadelphia. The series comprises six Wednesday evenings, with subsequent ones scheduled for Dec. 14, Jan. 11, Feb. 8, March 8 and April 12.

Maro and Anahid Ajemian, pianist and violinist, are on tour in Europe under the auspices of the International Society for Contemporary Music.

George Kleinsinger's Concerto for Cello and Orchestra will receive first performance on Jan. 9 by Leon Barzin and the National Orchestral Association, with Avron Twerdowsky as soloist.

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Critics' Forum Planned For N. Y. Federation Meet

An all-day music critic's forum, with Geoffrey O'Hara as chairman, will be highlight of the New York Federation of Music Clubs convention in Utica, N. Y., May 11, 12 and 13. Mrs. Warren Knox, president of the New York Federation, has named Mrs. Edward French of Albany as state convention chairman, and Mrs. Jessie Nash Stover of Utica as hospitality chairman. Roland Chesley will act as adviser to the committee in the formulation of its program. Tentative plans for the three days were made at a meeting of the board of directors, held in New York City, preceding the three-state district meeting attended by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs; Mrs. C. Henry Jaxtheimer, president of the Pennsylvania Federation; and Mrs. Henry Rhodes, president of the New Jersey Federation.

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CHOPIN TRIBUTE . . . Artists on faculty of Cincinnati Conservatory of Music recently gave a concert in observance of that master's centennial. Participating were, l. to r., seated, Genevieve White, soprano; Dr. Karol Liszniewski, pianist; Miriam Otto Kockritz, pianist; standing, Arthur Bowen, cellist; Dr. Luther A. Richman, dean and director; Oliver Manning, pianist; Dr. C. Hugo Grimm, who conducted the Conservatory Symphony Orchestra. *(Photo—Rudolph Benson.)*

PASSED AWAY

GINETTE NEVEU, 30, noted French violinist, and her brother, JEAN PAUL, pianist, as briefly reported in a dispatch in the Nov. 1 issue, perished in the crash of an airplane bound from France to the United States in the Azores on Oct. 28.

The violinist was born in Paris Aug. 11, 1919, of a musical family; she was the grandniece of Charles-Marie Widor, organist and composer. Her mother, Marie Jeanne Ronze, who was her first teacher, had toured in Europe as a violinist. Miss Neveu entered the Paris Conservatoire while quite young, and won a first prize there, later studying with Carl Flesch. At the age of 7 she had made her debut as soloist with the Colonne Orchestra under Pierné. At 15 she won the Wieniawski Grand Prize in the International Competition in Warsaw. Tours in Europe followed her graduation, and she soon took her place among the outstanding younger violinists of France. Miss Neveu's American debut was made with the Boston Symphony on Oct. 24 and 25, 1947, and she reappeared with the same ensemble later in its Pension Fund concert. On Nov. 13 and 14 of that year she played with the New York Philharmonic-Symphony Orchestra, winning laurels for her virile readings and technical proficiency. Last season she was again heard in the U. S., appearing with the Philharmonic-Symphony and organizations in other cities. Her first New York recital was scheduled for this month in Carnegie Hall. She had been engaged to appear as soloist with nine orchestras and in many recitals on a sold-out tour of 21 North American cities.

A statement by Arthur Judson, Miss Neveu's manager in this country, issued after the tragic news was received, paid tribute to the artist, whose passing he called " a great loss not only to France but the world of music. . . . She had made a profound impression on our musical public and as a person had endeared herself to all with whom she had worked."

JOAQUIN NIN Y CASTELLANOS, 65, Cuban composer, died in Havana on Oct. 24. He was born in that city and taken to Barcelona as a child, where he studied piano under Vidiella until he was 15. After having toured in Spain and America, he went to Paris in 1902 for further study with Moszkowski, and for work in theory at the Schola Cantorum, teaching piano there for a time. He later founded a school in Havana, also touring in Europe and South America. As a musicologist, he published collections of Spanish popular songs, violin and early keyboard music, and composed works for piano, voice and orchestra on Iberian themes, also the ballet L'Écharpe Bleue and the mimodrama L'Autre. He wrote Pour l'Art, Idées et Commentaires, and Le Luth Espagnol. Many of Nin's songs have found a place on modern concert programs. His son, Joaquin Nin-Culmell, composer and pianist, is chairman of the music department at Williams College.

ROSALIE L. HOUSMAN, 61, composer and musicologist, died in New York on Oct. 28. She was born in San Francisco, and studied under Arthur Foote and Ernest Bloch, also at the University of California. In England she had further study with Vaughan Williams and the Rev. Edmund Fellowes, madrigal authority. Her compositions included instrumental, choral, piano works and songs. Miss Housman was said to have been the first person to present a complete program of American music for the BBC. She was a former member of the League of Composers, a member of the ISCM, the American Composers Alliance and the American Musicological Society. Her mother and a brother survive.

BENJAMIN SOSNER, 42, first violinist of the Baltimore Symphony Orchestra, collapsed and died on Nov. 2 during the first concert of the season by that organization under the direction of Reginald Stewart. Mr. Sosner became ill while playing Brahms' First Symphony, and leaving the stage, expired in the wings before help could be summoned. Death was due to a heart ailment.

CARL SEASHORE, 83, noted investigator in musical psychology, died after suffering a stroke while visiting his son, S. H. Seashore, in Lewiston, Ida., on Oct. 16. Born in Mörlunda, Sweden, he was brought to the U. S. as a child and was graduated from Gustav Adolphus College in Minnesota. Dr. Seashore was formerly professor of psychology at Yale and was long the dean of the graduate school of the University of Iowa. He invented equipment used in the measurement of tonal qualities, acoustics and hearing ability; developed the science of phono-photography, which photographs vibrations produced by sound waves. He was the author of many books on these subjects. Surviving are also two other sons, Dr. Robert Seashore, head of the psychology department at Northwestern University, and Carl Seashore, Jr., a professor at Penn State College.

MARK WARNOW, 47, radio conductor, died of a heart ailment on Oct. 17 in New York. He had conducted the NBC program, Your Hit Parade, 493 times. A native of Monastricht, Russia, he was brought to New York at 5. His first lessons on the violin were given him by his father, and he later studied at the Volpe Institute. He is survived by three children, and by his brother, Raymond Scott, orchestra leader.

FRANK CROXTON, 71, basso, died on Sept. 5. He was a native of Paris, Ky., and during his musical career made appearances in concerts, opera and oratorio. For a quarter century he was soloist at Brick Presbyterian Church in New York, and sang for 15 years thereafter at the Collegiate Church of St. Nicholas. He is survived by his widow and by four sons.

CHARLOTTE GORSKA, a niece of Ignace Jan Paderewski, died on Oct. 10 in East Orange, N. J. She was a graduate of the New York Conservatory of Music, and had appeared as a concert pianist.

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